THE NEW YORK

DRAMATIC MIRROR.

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DOES SHAKESPEARE PAY?

BY ALFRED AYRES

We often hear it said that the playing of the classic and the standard drama does not pay; that, in fact, the classic and the standard drama means bankrupty.

This never has seemed to me to be true. Indeed it always has seemed to me that the plays of Shakespeare are more remunerative than are those of any other writer.

Whenever the playing of Shakespeare has not proved remunerative, it always has seemed to me it was for the same reason that Gilbert and Sullivan's new opera, The Gondoliers, does not prove remunerative, played and sung as it is at present in New York, by the English company sent over with it.

We never tire of listening to Mozart's Don Giovanni, or to Beethoven's Fidelio, if they are at all well sung; but if they are not well sung, who would care to listen to them? So we never tire of seeing Shakespeare's Othello or Bulwer's Richelieu, if at all well played; but if they are not well played, who would care to see them?

Whenever the presentation of the plays of Shakespeare has not proved remunerative, it has seemed to me that it was not the fault of the plays but of the players. And this I confidently believe will be the case until some one gives us new plays of, at the least, as much merit as the old ones have. Then, perhaps, we shall prefer the new to the old, and so neglect the old as to render their presentation unprofitable.

So far as I can remember, I always have seen the Shakespeare plays prove remunerative to some one, if but one or two of the principal characters were adequately personated, and often have I seen them prove remunerative when not a person in the whole cast was equal to the task assigned him.

Mr. Forrest's last engagement in New York, when he played three weeks to business that, it is true, did not equal expectations and did not pay his manager, is often cited as evidence that it does not pay to play the higher drama. But though the engagement was a losing one to the manager, it yielded Mr. Forrest about $1,500 a week. Had Mr. Forrest and the manager divided after deducting expenses, the engagement would have been accounted a fairly profitable one. Mr. Forrest—not unjustly, I think—attributed the moderate receipts (about $500 a night) to the location of the house he played in, and to indifferent management.

We go to the theatre to witness an exhibition of the player's art, and so long as the classic and the standard drama offer the best opportunities for the actor to exhibit his art, so long will the classic and the standard drama, when in competent hands, prove more attractive than any other sort of drama.

As a rule, as we all know, the better the play the better it will pay. But good plays must be in good hands. What constitutes a good play? it may be asked. Interest of story, strength of parts and purity and elevation of diction. What is less edifying than to see strong parts in the hands of weak players; parts that require long and careful study, though undertaken by genius, played by actors, lacking in native equipment, and content with merely memorizing the words and learning the "business?"

The smaller towns, more frequently than New York, witness the spectacle of men tackling Hamlet, Othello, Richelieu, Shylock and the like, the measure of whose ability is Laertes, Bassio, DeMauprat and Bassanio; or perhaps even Horatio, Roderigo, Lorenzo or DeBeringhen would weight them with all they could conveniently carry.

It is the people that play in the higher drama that attract, it is often said, and not the dramas. But if we did not have the higher drama, we should not have these people that are so attractive. No actor can show what he is able to do, unless he have a chance. The higher drama gives him the chance; and the chief reason why the higher drama is the higher drama is because it gives the actor of great ability a better chance than does any other sort of drama to show what he is able to do.

We have recently had a striking example of what it may profit an actor to improve the chances one of these classic plays give him to show what he is capable of doing. When Herr Ernst Possart, some two months ago, played Shylock in New York, he was little known to our English-speaking playgoers, but he played the part so effectively that the attention of the critics of the great New York dailies was called to him with the result that his reputation has already extended over the whole country, and wherever he goes people will assemble in crowds—not to see Possart, but to see Shylock as personated by Possart.

What do we care for Herr Possart more than for ten thousand other Prussians in the country? Nothing! But we do care to see the great characters of the classic drama as personated by him, because he personates some of them, at least, more artistically and more impressively than we are accustomed to seeing them personated.

An actor essays a great character and proves in the general judgment, that he is more competent than his fellows to present it as the poet imagined it; the result is that we go to the theatre—not to see *him*, but to see the *character* as he presents it. For short, we say we go to the theatre to see the player, while in fact we go to see a new interpretation of the character he plays.

If we go to the history of the stage, we find that the names of all the great actors of whatever country, with very few exceptions, are intimately associated with one or more of the great classic characters. For example: Betterton with Hamlet, John Philip Kemble with Coriolanus, Edmund Kean with Richard, Macklin with Shylock, Macready with Macbeth, Cooke with Richard, Rachel with Phaedre, Cushman with Catherine, Forrest with Lear, Rossi with Romeo, Salvini with Othello and so on and on. It was in these plays and in plays like these that the great ones of the stage have achieved their greatest successes, pecuniary and artistic. And it is in plays like these that the great ones of the stage, for many a day to come, will continue to achieve their greatest successes. Could Salvini play Othello in English as well as he plays him in Italian, he could make a million, in a few years, in this country alone, by playing that one part.

There are at the present moment at least nine men and four women traveling through the country at the heads of companies that play the classic and the standard drama, some more, some less. Now if these thirteen players thought they could make more money by playing some other sort of drama, wouldn't they do it? I know, as well as others, that the greater number of these companies are not making much money; but do they deserve to make more than they do make? Do they play the higher drama sufficiently well to justify the expectation that their performances will attract? I do not think so.

First-rate parts are not intended for second-rate players. Second-rate players in first-rate parts can, at the best, give us only a sketch, an outline, of the poet's creation. When a second-rate player attempts to play a first-rate part what he gives us may be fitly likened to a half-finished picture. All the subtle touches that give value to art-works, in whatsoever field, are lacking. To this fact, however, the second-rate player is blind. What he sees he gives; what comes within his mental horizon he presents, and it is evermore a mystery to him that he should be charged with leaving anything undone. He knows that other personations are preferred to his, but why they are preferred to his he cannot divine, and in his mental cecity he attributes the public's preference to mere caprice.

First-class characters, I repeat, can be personated only by first-class players, and no one has any right to expect that dramas containing such characters will prove remunerative, if only second-class players be employed in them. Yet so strong is the desire of the theatregoing public to see the classic and the standard plays that they do prove remunerative, and that often, too, though not a character on the whole cast is in really competent hands.

We often hear it said that what the great public demands is the wild-cat drama. Nothing is further from the truth. If, however, it is to any extent true that the wild-cat drama yields better returns than the higher drama, then it is for the same reason that a muslin gown neatly made is more pleasing to the eye than is a botched satin.

The fact is if we could so cast, say, one of Shakespeare's popular tragedies as to do justice to it throughout, there is not a theatre in the country large enough to hold the people that would flock to see the presentation.

But such a cast is impossible, for there is not a first-class player of the serious drama, man or woman, to-day in America, not one.

Our foremost tragedian is not a tragedian of the first class. With Betterton, Garrick, Talma, Kemble, Kean, Cook, Macready, Forrest, Rossi, Salvini, and the like, he does not rank. He is an exceedingly clever actor, and a marvelously successful entertainer, but a great dramatic artist—no, that he is not! Yet he has received, perhaps, two million dollars for playing this same classic and standard drama that the unthinking tell us does not pay. Had he been a student, a veritable student, a student that looked upon nothing, no matter how trifling, as being unworthy of attention—a student, for example, of the Edwin Forrest type—there are some parts of the first rate, Iago and Richelieu, for instance, that he would have played in a manner that would have been well-nigh satisfying to the thinking playgoer; but had he given to such parts as Hamlet, Macbeth, and Lear, for instance, the closest study, they wouldstill have been beyond him. It requires a greater, a subtler intellect than any to-day on the English-speaking stage to wrestle successfully, from an art point of view, with either one of the three.

The thing that specially taxes the mental powers in the playing of great classic parts is the handling of the words. In all else there are many parts in the romantic drama that are quite as difficult as they. When we go to see plays of the highest order, what we demand first, foremost and above all things else is that the beauty and strength of the language shall be apparent in the delivery. Skill herein costs the greatest dramatic genius many times more close mental labor than does all else that demands his attention. I have not the least doubt that Mr. Forrest gave to the treatment of the soliloquy "To be or not to be?" more thought than any actor playing Hamlet to-day in America has given to the handling of the text of the whole part. Well, some one may ask, did he get paid for his labor? No, I don't think he did—in dollars; but he did in the consciousness that he read the great monologue as well, probably, as it ever has been read by mortal man—a rich reward for an actor that has a real love for dramatic art, which Mr. Forrest undoubtedly had, for to the last he took a youthful pride in bettering his personations in every possible way.

There are not a few who seem to think that Mr. Forrest's and Miss Cushman's style of delivery would not be acceptable were they to come back to us now. Mr. Forrest's and Miss Cushman's style of delivery was the style for all time. As it should be with every actor, the sole question with them was: How can I best make clear the author's purpose? With them there was no unreasoned fuss and fury, no bellow and bow-wow, no sing-song, no damned tomfoolery with the tones of the voice. They were natural, pre-eminently natural, to be which one must study long and most carefully.

The art of elocution—of all the arts the most misunderstood and the most mistaught—is an exceedingly difficult art. Like the art of painting and the art of sculpture, its true aim is to copy Nature in her best forms, which is always a very difficult thing to do. I do not believe the man lives that can learn to speak the part of Hamlet really well in less than a year, no matter how assiduous he may be, or how accomplished he may be in the art of delivery when he sets about the task.

The truth is that excellence in the art of delivery, as in other arts, cannot be attained by any but those that supplement great endowment with great acquisition; and further, that without excellence in the art of delivery no actor can hope ever to have a position in his profession that would satisfy even moderate ambition. All great actors have been great elocutionists.

True, there are actors that have nothing to recommend them but voice and earnestness, and yet, for a time, are quite successful as entertainers; but they never get far, and sooner or later, generally sooner, they find their level. Such players get on very well, get good engagements and good salaries, so long as they are fitted in appearance to play juvenile parts, but as soon as that period is passed they drop to the playing of old men. Players of this kind soon get to the end of their tether; the elements of improvement are not in them. If a player would get far let him take good care to make a right beginning, and to continue as he begins.

A good many times, of late years, speculators in the drama have tried to make the staging of the Shakespeare plays so pleasing to the eye that it would draw if the play or the players didn't. True, in most instances, possibly in all, an effort has been made to have, at the least, one or two of the principal characters fitly represented, but it has not infrequently happened that these speculators knew so little of dramatic art, were such incompetent judges of the fitness of actors for the parts assigned them, that the presentation of these beautifully staged dramas could not honestly be called a presentation, for hardly a character in the whole cast could truly be said to be represented.

If beautiful scenery, rich costumes and expensive properties—if, in short, luxurious staging be all that is required to present the Shakespeare plays so as worthily to exhibit their great merits, literary and dramatic, then we have within a few years had certain of the Shakespeare plays presented in a most satisfactory manner. But experience has proved that a mere pictorial presentation of the great dramas is a very hazardous enterprise to engage in; that if some judgment be not exercised in the playing, no amount of care given to the staging is likely to make the venture a paying one; that the arts of the painter, the costumer and the carpenter cannot, unaided by the actor's art, so present a great drama as to make the production acceptable to the public; that be as lavish and as artistic as you will in the staging, if you leave the author's work to be presented by persons that know only the player's trade, you are in great danger of seeing yourself ill-paid for your labor, and of receiving a meagre return for your outlay.

I would not intimate that I ever have seen an elaborate production of one of the Shakespeare plays in which all the parts were in the hands of players that knew merely the player's trade, but I have seen some of these productions in which there certainly was a scant exhibit of the player's art.

Lest what I would convey may not clearly appear in what I have said, I would add that it is my belief that the higher drama will pay every time if we only play it, and that we have no right to expect it to pay at any time if we only stage it, or only play at it. As for playing it—well, I'm not sure we could an' if we would. There are so few players that practice their vocation as an ART and so many that practice it only as a TRADE!

Stephen Fiske will contribute a paper on "Playwriting Critics," next week.

CERTAIN newspapers, including the sneering *Sun*, appear to think it very remarkable that Mr. and Mrs. Kendal are received by New York society, and dwell upon that fact as if it partook of the nature of a miracle. Presumably the Kendals are not desirous of making newspaper capital out of their personal popularity—certainly they are not the first distinguished and respectable players, either foreign or native, who have found the doors of the so-called "best people" of this city open to them.

THE NEW YORK

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TO THE POINT.

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A consistent, intelligent, and sincere friend of the players.—*Brooklyn Standard-Union.*

THICK-SKINNED.

THE decayed American Dramatic Fund is engaged in the edifying business of converting its possessions into ready cash for the purpose of a general *pro rata* distribution among the surviving members.

It will be remembered that in spite of the indignant protests of many professionals, the formal objections of several of its members, and the undeniable fact that the scheme was generally viewed in the light of a mean and selfish proceeding, the Association applied to the courts and obtained legal authority to dissolve the organization and divide up the moneys that it had acquired expressly for expenditure in benevolent channels.

There were several methods suggested to preserve these funds for their legitimate and original uses; but the Association refused to consider, much less adopt, any of them. A majority of the members saw an opportunity of getting a share of the money, and that was sufficient—they seized it with shameless alacrity.

On Friday last the library and theatrical relics of the Dramatic Fund Association were sold at auction, as an incident of the plan of final distribution. We are informed that most of these books and mementos had been donated to the Dramatic Fund at various times by actors and others. These gifts all went under the hammer. One actor who had given several interesting and valuable volumes in the confident expectation that they would be a part of a permanent theatrical library, was present at the sale. In order to prevent these works from falling into the clutches of the second-hand dealers, he bought them himself. He was in a position somewhat similar to that of a wedding-guest who buys back the present he gave the bride at a public sale she thriftily institutes on the heels of the ceremony.

We do not doubt that the pachydermatous bipeds of the American Dramatic Fund will be able to find complete satisfaction in the use of the money they have shown such remarkable insensibility in procuring. Their names ought to have a page all to themselves when the theatrical history of these times is written.

IN BONDAGE.

WESTERN criticism is a popular target for Eastern ridicule, the arrant puffery, patent mendacity and generally inferior tone and quality that it exemplifies offering a constant temptation for the winged shafts of the journalistic bowmen in this effete neighborhood. Of course the victims protest in their own picturesque and graphic way against the painful practice, and equally of course they maintain that the strictures and satires are wholly unjust and unwarranted.

But one exception has come to light. A truthful and candid Western critic sends us an expression of his views on this subject, which clearly acknowledges the real state of affairs, and, with admirable frankness, specifies the baleful influences that militate against honest and intelligent criticism in the Western newspapers.

The critics of that section should feel deeply grateful to Mr. LEE, of St. Paul, for setting them right before the profession and public. He tells us that they are in bondage, a condition which naturally makes free and fearless dramatic criticism impossible. The newspapers, he explains, are practically gagged because of the dominance of counting-room influence. Between the pressure of local and traveling managers, the real or assumed dependance of the papers on advertising patronage that is given with the expectation of editorial favors in return; and the subjugation of the editorial to the business department in nearly all establishments, the critic, however competent and desirous of fulfilling his duties he may be, is reduced to the unpleasant alternative of either prostituting his office and totally disregarding the dictates of his conscience and his judgment, or sacrificing his bread and butter.

As Mr LEE points out, the logical result of the policy of indiscriminate puffing and the wholesale laudation of performances, good, bad and indifferent, has been the descent of Western criticism to a position that possesses neither influence nor respect, that has no power to guide or instruct the public and no value as a salutary corrective to the players.

The condition of things described by Mr. LEE cannot be too widely known. The great West is a territory of enormous importance to the theatrical profession, and the advantage of securing a worthy plane of dramatic criticism throughout its broad expanse is hardly capable of being overestimated. Coming from a writer who belongs to the West and who speaks with knowledge and authority, Mr. LEE's words are likely to excite attention and to emphasize the necessity for improvement.

Some time ago we exposed the state of slavish and mercenary adulation rife in a large and enterprising Western city. We published an account of the strange, eventful experience of a young and ambitious journalist who went there and became the dramatic critic of a daily newspaper. He thought he was wanted to tell the truth about the theatres to the best of his judgment and ability, and he proceeded to conduct his department on that basis. It only needed a few days and a slight friction with one of the local managers to convince him that he was entirely mistaken. The paper would have lost an advertisement had he been retained; *ergo*, he was promptly discharged.

Instead of wasting time and space in vigorous but futile disavowals of their mischievous policy of deliberate falsification respecting theatricals, the Western newspapers that sin so conspicuously in that direction would show wisdom in liberating their critics and giving them scope for square, unbiassed work. In the long run they would find it the most commendable and comfortable, and, incidentally, the most profitable method.

TOO LONG DELAYED.

CONGRESSIONAL inertia is stated to be the chief obstacle against which the American Copyright League has to contend in pushing forward the legislation now pending in the Senate and House of Representatives. The crying evil of literary piracy, so long a blot and a disgrace to our national integrity, having no political value or significance, has always failed to excite the interest and support of our law-makers, although for many years the leading authors and publishers of the United States have earnestly and steadfastly labored to secure international copyright provisions.

At this day it is scarcely necessary to point out the urgent necessity of enacting suitable laws for the protection of the honest products of brain-workers, whatever their place of birth or residence. All literary men are entitled to the fruits of their thought and genius, wherever honesty is a recognized principle of government and wherever civilization dominates and controls. But it has remained for our country, of all the great nations of the earth, to persistently ignore the interests of its native writers and to license the wholesale pillage by its citizens of the property of foreign authors and publishers. Such an example of national immorality cannot fail to produce demoralizing results, and therefore it is not strange that the liberty to thieve has reduced a great portion of the book-publishing business of this land to the degradation of a shameless traffic in stolen goods, and that American literature, strangulated by the ruinous competition, is engaged in a desperate struggle for simple existence.

It is an infamous state of affairs that casts odium upon the successive Congresses that have grossly neglected to provide the remedy so constantly and so patiently urged by the devoted men that are enlisted in the cause of international copyright. There is no opposition to the measure from any respectable quarter; the numerous bills brought before Congress have been buried solely because of the supineness of our lawgivers. The only hope for the success of the present legislation lies in the measure of success which rewards the efforts of those that are now actually endeavoring to overcome this well-nigh criminal apathy.

The Copyright League, in whose membership THE DRAMATIC MIRROR is represented, requests us to lend our aid in showing Congress that the press and the people of this country support the measure now before it. This we are glad to do. We have spoken frequently and forcibly in favor of international copyright during the past ten years, and in so doing we have voiced the sentiments of the American theatrical profession, which is perhaps more deeply concerned in the movement than any other class, except the authors and publishers. Its success will mean that dramatic property will enjoy adequate protection; that the rights of American dramatists will be respected abroad and *vice versa*, and that native writers for the stage will embrace the privilege of publishing their successful works, deriving profits therefrom from which they are now debarred through fear of piracy. When our best plays can be printed and sold without jeopardizing their acting rights, we shall then lay the foundation for a national dramatic literature.

TUT, tut, Mr. DALY! You are losing ground. A Priceless Paragon is puerile paregoric. You should have been content with making As You Like It into a manhattan cocktail.

NOVICES testify to the supreme difficulties that bar the way to a stage career. To secure a foothold is almost always a task attended with innumerable rebuffs and discouragements. Perhaps it is well that the stage-door opens none too easily, since a good many badly-equipped aspirants are thereby prevented from drifting into the profession and adding their quota to the mediocrity that is already too plentiful. But unfortunately the hardships of the new candidate are not in all cases of creditable origin. We have recently learned of several instances in which deserving young women, applying to managers in this city for engagements, have met with shameful insults at their hands. It would be a boon to the stage if the infamous conduct of these scoundrels were exposed and punished.

OUR good friend, the American dramatist, has no cause for complaint just now on the old score of difficulty in securing a hearing. He seems to be in active demand, and he is vigorously demonstrating his fluency and fitness. Evidently he has made up his mind not only to come but to stay.

IT looks as though Mr. ALDRICH had been corresponding with the Czar of Russia. At all events the latter gentleman has just issued a decree forbidding the employment of German actors in the imperial theatres, after the first of May.

MR. MEADE might have expected to be convicted. He deliberately broke the law, and invited Mr. GERRY'S society to take proceedings, which it naturally did. Mr. MEADE'S defence rested chiefly on the ground that children were permitted to appear in other pieces than Bluebeard, Jr., without interference—which, of course, had nothing to do with the case.

THE memory of Mrs. J. R. VINCENT is to be perpetuated by the establishment of a hospital bearing her name in connection with Trinity Church of Boston. The late actress was a constant attendant at this place of worship, and the Rev. PHILLIPS BROOKS is said to be heartily in favor of this tribute to the beloved actress who, with WILLIAM WARREN, gave pleasure to the Boston public during a long period.

MR. MANSFIELD was too much for the shrewd and suave T. HENRY FRENCH. He has worked his way up to the head of the class of character actors, but he has not learned the A. B. C. of self-management, apparently.

THE ensemble of the KENDALS' company is admirable. The members play together with a unity of purpose that is rarely observable. A nice sense of harmonious proportion pervades their work and gives it an enduring charm for the lovers of genuinely artistic representations. In The Weaker Sex on Monday night this delightful quality was constantly noticeable.

THE MIRROR'S dramatic essays are realizing the prediction we made in their inauguration that they would furnish food for profitable discussion. They are quoted and criticised far and wide, and a lively interest in the substantial subjects of modern acting and playwriting has been stimulated thereby.

AS it has been judicially decided that a manager has a right to exclude anybody from his theatre, we now hope to see it speedily determined whether the public has a right to exclude itself from a place of amusement, without incurring heavy damages.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Shades of Schneider, Tostee, Aimée, *et als.*! Lillian Russell—the phlegmatic, complacent, luxurious, indolently beautiful Lillian Russell—is to attempt La Grande Duchesse.

Well, after the deluge of Rhine wine with which our comic opera managers have submerged and stupefied us, a taste of champagne will be grateful, even if it has lost its sparkle and is served in hock glasses by public waitresses that are only accustomed to giving us wine that is flat.

If a revival of interest in Offenbach's delicious intoxicants should fortunately occur, it is likely that real English opera bouffe artistes, like Dolaro, Munroe and others now vanished from the scene, may once more grace the boards.

I hope, by the way, that Manager Aronson has not resorted to the customary device of slangifying the book.

La Grande Duchesse is best in its purity—or impurity—and allusions to McGinty, the grippe, the World's Fair political business, and the baseball complications won't improve it in the least.

✤

So Mary Anderson does not intend to come down from the tree of her retirement because the speculative Mr. Abbey points a legal gun at her! She says that she means to contest his claim for present and prospective damages, and that she will not reappear upon the stage until she gets ready—which is probably a long time off.

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"Thomas K. Serrano, vaudeville correspondent, NEW YORK DRAMATIC MIRROR." This is the contents of a card that has been sent me by an American manager, recently arrived from London.

Mr. Serrano is enterprising but indiscreet. He is not authorized to call himself THE MIRROR'S "vaudeville correspondent," or any other sort of correspondent. THE MIRROR has no "vaudeville correspondent"—whatever that functionory may be—in England or anywhere else.

In order that foreign managers may not be misled by Mr. Serrano's card into extending courtesies to him under the supposition that they are demanded for this paper, I am constrained to publish the foregoing statement.

✤

An interesting question is suggested by the recent decision of Judge Field of Missouri, that the proprietor of a theatre—which he holds to be a private property and, therefore, in no sense a public house—has the right to exclude a black man or anybody he chooses.

Has a manager the right to exclude a dramatic critic who buys his ticket and seeks entrance for the purpose of criticising the performance? Would the courts sustain the manager in a suit for damages brought by a writer, under such circumstances?

I think not. The critic does not go to the theatre as one of the public. He is sent for the purpose of seeing, and judging what he sees. Without witnessing performances he cannot write of them; if he cannot write of them he has no value to his employer, therefore he loses at once his position and his source of livelihood.

Now, if the law sustained one man in actually and directly preventing another from earning his subsistence, or rather in depriving him of the means of earning it, the law would work rank injustice, contrary to its principle and purpose.

Some day, when a manager gets into a huff—as managers now and then have been known to do—and tells a critic who has written something quite true but "werry aggrewatin'," that he shall never, either as a guest or payer, pass through the narrow gate again, I should like to see the exiled one buy a a ticket, be turned away, and then carry this particular phase of the question into court for final settlement.

✤

Mutual assistance and encouragement is something that actors should share with one another, but oftener than not, in the professional struggle, it is every man for himself and the devil take the hindmost.

Apropos of this peculiarity, a story of Cushman and Lawrence Barrett, recently revived by Arlo Bates, is worth repeating. One Winter night the two were coming out of the theatre together. The steps were covered with ice. The actress said to Barrett:

"Hold tight to my arm, Larry. If I slip hang on like grim death; but if you slip, in the name of heaven, let go!"

✤

The Philadelphia *Item* is an incorrigible. It steals a couple of columns of MIRROR matter weekly, with the dexterity of a Macaire, and when it is clapped on the shoulder and charged with the theft, it smiles sweetly and calls you friend and brother.

The cheeky *Item's* readers are welcome to the pilferings, but the line must be drawn somewhere, and I gently, but firmly, draw it at the point of alleged fraternity.

There is nothing in common between THE MIRROR and the *Item*, except the latter's stealings from these columns.

✤

I wonder if anybody ever stopped to think that A. M. Palmer, the busiest manager in New York, is the most accessible?

To him go scores of men and women, who want engagements, or plays read, or financial assistance, or advice, or nothing at all, as the case may be. To all of them he is kind and amiable, and he never makes his visitors feel that his store of good-nature has a limit or that his time is more valuable than theirs. Indeed, he shows a degree of considerateness for many that is by no means reciprocated.

These that only know Mr. Palmer superficially admire his skill and ability as a manager, but incline to the idea that he is frigid and unsympathetic in nature. What a mistake this is the hundreds of professionals that have sought him in time of need for help and counsel can testify. A tenderer-hearted man does not live.

✤

How different is the attitude toward professionals of that other man who is celebrated as the most unpopular manager personally in the city of New York, if not in the whole world!

The habitually caddish behavior of this person is notorious, and if the stories of his insults to actors were written they would fill a good-sized library. He may be correct in his estimate of a manager's relation to the public, but he has a disgusting misconception of his duty to the profession.

✤

The Boston *Beacon* charges Kate Masterson with plagiarizing Bret Harte in her verses entitled "A Letter," that appeared recently in THE MIRROR. "The atmosphere of the two sets of verses is the same," says my contemporary, "and the broad distinctions of detail cannot make it other."

Now it happens that "A Letter" has been singled out for special notice by literary people here and elsewhere, and their commendations have not been, in a single instance, accompanied by accusations of plagiarism.

Because there is a metrical and subjective resemblance between "A Letter" and "Her Letter" it by no means follows that Mrs. Masterson borrowed from Bret Harte.

I am not aware that any poet holds a patent on any particular metre. That of "Her Letter" was used countless times before Bret Harte employed it, and it has been used freely ever since.

The idea of a letter written in verse is not new, nor is the choice of the measure in question new. It is not the mechanism but the thought that constitutes a genuine poetic relationship.

Beyond the merely superficial similarities the two poems have nothing in common, and Mrs. Masterson may be honorably acquitted from the *Beacon's* ungallant charge.

✤

Here's an odd coincidence. Since the publication of the paragraph last week in this column regarding Louise Paullin and her peculiar fitness for the character of Tessa in The Gondoliers, I have learned that David Henderson had engaged her for that very rôle a few days previous, and that she is playing it in Chicago just as charmingly as I suppositiously predicted she would play it. Good! Lilly Post is singing the opposite part, and the two are once more friendly rivals as in the days of The Queen's Lace Handkerchief.

✤

The exclusiveness of The Players has been relaxed to the extent that visitors are now admitted within its artistic precincts. The members have been given five cards apiece each of which carries the privilege of one admission to the club.

A double-page in last week's *Harper's*, by the way, gives an animated view of the dining-hall of The Players on a Saturday night. The room is full of celebrities, for whose identity one is obliged, however, to seek the letter-press description by George Jessop.

NINA HEYWARD, who was a member of the Casino company last season, and the early part of this season was with A Brass Monkey, is to create a part in H. Grattan Donnelly's new farce-comedy, A Pair of Jacks. Miss Heyward belongs to a prominent Southern family, is decidedly attractive, and is said to possess acting ability of no mean order.

NAT GOODWIN'S SEASON.

"With the exception of the first three weeks," said John E. Warner, manager of Nat Goodwin, to a MIRROR representative the other day, "our season has been a very good one. This week Mr. Goodwin plays at Colonel Sinn's Park Theatre, Brooklyn, and next week at the Grand Opera House in this city. The latter will be the only engagement here. A Gold Mine has proven the very best attraction Mr. Goodwin has ever had, even excelling The Skating Rink. Some of the weeks of the latter may have been to a larger business, but on the whole Mr. Goodwin has never had a season that compares to the one that is now drawing to a close."

"Is Col. Tom to be produced again this season? Was it a success?" asked the reporter.

"Col. Tom is an admirable play but there is not sufficient comedy in it for Mr. Goodwin. The leading part is better adapted to a leading man like Maurice Barrymore. Mr. Goodwin is identified with comedy and people expect that from him. They want opportunities to laugh when they go to see him. He played the part admirably, and he did a five weeks' business with it, as Manager Schoeffel will vouch for. The intention always was, so far as Col. Tom was concerned, that even if it had created a *furore* it would never have been played again this season, as new engagements were all made to present A Gold Mine, and that is what managers want. As it is Mr. Goodwin will add it to his repertoire next season after having it revised and considerable new comedy added to it. He will also produce The Nominee, an adaptation from the French, this season, but that too will only receive representation as a test.

"From here we go to Chicago for a return engagement and then direct to San Francisco, Portland, and return via the Northern Pacific Railroad, closing the season at Duluth, Minn., on May 31."

LITTLE PUCK REORGANIZED.

Frank Daniels opens at the new Park Theatre in Little Puck, next Monday night. Since the piece was produced here last it has been almost entirely reconstructed. A bevy of handsome girls, beautiful costumes, new and sparkling music and special scenery. Its managers believe it to be irresistible, and the public will very probably agree with that opinion.

Mr. Daniels, through his manager, Sam P. COX, claims to have introduced many new features into the piece this season. Among these is a pair of handsome Shetland ponies, said never to have failed to take the first prize wherever exhibited. The company consists of thirty people, headed by Bessie Sanson, and among others supporting the star are Louise Eissing, Carry Tutein, Rose Chesneau, Marie Hilton, Jennie Stetson, Lillian Waters, Marie Stuart, Emilie Blaumont and Annetta Zelna. The Adonis tigers are also in the cast.

THE MILLIONNAIRE.

Dan Sully is quite enthusiastic over his new play. In conversation with a representative of THE DRAMATIC MIRROR the other day, Mr. Sully said: "I will produce my new play entitled The Millionnaire, this season, at a Broadway theatre. It is a comedy-drama, written by H. Grattan Donnelly. I've read the first act, and I'm very much pleased with it, indeed. My part in it is that of a railroad contractor and the piece is on the order of The Senator and A Gold Mine. The plot, though, is entirely new and quite different from that of either of the plays mentioned.

"For this production I intend organizing the best company that money can give me, and I shall not spare a penny that would assist me in gaining this end. I am in love with my role, which I consider very strong, indeed, and I expect to make it even more popular than Daddy Nolan."

A PAIR OF JACKS ORGANIZED.

"I have just about completed the engagements for my new company, A Pair of Jacks" said W. O. Wheeler to a MIRROR reporter. "The company includes R. G. Knowles, who recently seceded from Daly's forces, and W. J. Russell, who will have the parts of the two Jacks, judge and doctor; Julius Witmark, the boy baritone, who has forsaken minstrelsy to take up comedy; John P. Savage the tenor; Annie Sutherland, who has been in retirement for some time; and Nina Heyward, a prepossessing Southern girl of considerable talent. These are the actual engagements, while Sol and Julia Aiken will be given the eccentric character parts.

"Now, about my soubrette. I haven't got her yet, but—well, I'm in negotiation for her, and when I do get her and she appears she will open metropolitan eyes and several of the present-day soubrettes will be taking back seats. She dances like a sylph and has the agility of an acrobat. The season opens at Wilkesbarre, Pa., on April 7, and I have booked through to San Francisco where we open June 30. Our appearance here will not be made till next season.

PERSONAL.

MADDERN.—Minnie Maddern's season closed at Toronto on the 8th inst., two weeks earlier than was originally intended. Miss Maddern desired to return to New York for personal reasons at the time mentioned, and Manager Arthur Miller released her from the engagements for the succeeding fortnight, canceling the dates with the consent of local managers.

ROBSON.—Stuart Robson will produce An Arrant Knave in this city next April. The piece has been variously approved and condemned elsewhere, but Mr. Robson confidently awaits the issue of the metropolitan test.

DIXEY.—Henry E. Dixey is unfortunate in having presented nearly all his metropolitan undertakings under dubious managerial auspices. He is a remarkably clever young man whose prospects are still bright, and capable of realization under proper conditions.

PRESCOTT.—Marie Prescott will shortly appear as Cleopatra.

HUNTINGTON.—Grace Huntington has had a serious illness that resulted in the temporary loss of her voice. She is convalescing slowly at her home in Boston. The trouble was pulmonary, brought about by wearing scanty costumes in She last Summer. "No more tights for me," writes Miss Huntington.

BARRETT.—Wilson Barrett has struck the fancy of St. Louis audiences. He won a signal triumph as Claudian, and was called upon for a speech after the performance, while his production of The Silver King was acknowledged by the critic of the *Chronicle* to be the best and most complete performance of the melodrama ever seen in St. Louis.

LANGTRY.—Mrs. Langtry has completely recovered from her recent illness, and will produce As You Like It at the St. James Theatre, London, next Saturday.

PALMER.—Walter Holbrook Palmer, assistant manager of the Union Square Theatre and youngest brother of Manager A. M. Palmer, was married on Sunday last to Mrs. Lydia M. Heitman, of Brooklyn. The ceremony was performed at Stonington, Conn., the Rev. A. G. Palmer, D. D., father of the groom, officiating.

FORSYTHE.—Kate Forsythe has sailed for Europe.

ABBOTT.—Emma Abbott averted a panic at Richmond, Va., last Tuesday night by continuing her song while half the audience rose to their feet alarmed by a cry of "fire." Her coolness reassured them and they soon quieted down. A false alarm caused the scare.

GRANGER.—Maud Granger has bought Nettie Hooper's play, Helen's Inheritance, and will star in it next season.

KENDALS.—Mr. and Mrs. Kendal will sail for England on May 21. Their season has been remarkably successful.

WILLIAMS.—Jennie Williams, the popular soubrette, is reported to have made a hit in London, where she is playing at the Pavilion and the Alhambra. She will be joined by her sister Minnie in July.

THOMAS.—It is said that Theodore Thomas is shortly to lead to the altar Rose Fay, a Chicago woman.

GIRARD.—Frank Girard's benefit has been postponed to next Sunday evening, when it will take place at the Standard Theatre. It is probable that the entertainment will be one of the best given in this city on Sunday night for many years.

SULLY.—A reception in honor of Dan Sully was given at Newport, last week, by Capt. John Waters of the Merchants' Club of that city.

BERNHARDT.—Sara Bernhardt is reported to be ill at her home in Paris.

MODJESKA.—Madame Modjeska will not be able to act again for fully a month, owing to her sprained ankle. The lady sustained the injury on the stage of the Academy of Music in Brooklyn a fortnight ago. She will probably rejoin Mr. Booth in Chicago.

STANLEY.—Charlotte M. Stanley has dramatized one of her novels lately published in the *Family Story Paper*, and will appear in it on her return to the stage next season. Miss Stanley will be supported by a first-class company.

BERNARD.—Fannie G. Bernard, of the Louis Jones company, while playing in Denver recently, was the recipient of a present consisting of two city lots on Capitol Hill.

FARINI.—Signor A. Farini, the noted baritone, who was first heard in this country in Parepa-Rosa's company, has returned from San Francisco and establishd himself at No. 31 East Tenth Street to teach the pure Italian method of singing. He has brought three of his best pupils with him for the purpose of launching them on the operatic stage. Signor Farini has a number of concert engagements to fill, and will, as is his custom, organize an operatic company, principally composed of his pupils, to sing a number of favorite operas. He has been a successful teacher in Chicago, Boston, Los Angeles and San Francisco, and there is little doubt that he will prove equally popular in New York.

AT THE THEATRES.

FIFTH AVENUE.—THE WEAKER SEX.

Ira Lee	W. H. Kendal
Dudley Silchester	T. N. Wenman
Mr. Bargus, M.P.	J. E. Dodson
Lord Gillingham	A. M. Denison
Hon. George Liptrott	Seymour Hicks
Lady Gillingham	Violet Vanburgh
Lady Liptrott	Claire Pauncefort
Mrs. Boyle-Chewton	Fannie Coleman
Rhoda	Florence Cowell
Sylvia	Angela Cudmore
Lady Vivash	Mrs. Kendal

The leading critics and first-nighters complimented the Kendals by giving their r'entrée at the Fifth Avenue the preference over other events on Monday night. The theatre was crowded; the popular English actors were given the heartiest of welcomes, and the closest attention was paid to their interpretation of the leading characters in Mr. Pinero's piece, The Weaker Sex.

The night was memorable for the unusual combination it afforded of a cordial audience of representative playgoers; a body of accomplished players, whose leaders are probably the most gifted exponents of society comedy on the English-speaking stage, and a play, new to this city, that maintained a zestful and refreshing interest from beginning to end.

Mr. Pinero is one of the daintiest and skillfullest dramatists England possesses. With a wide knowledge of the technique of the stage and an accurate appreciation of the demands of refined taste, he also happily exhibits a singular talent for writing dialogue that is at once natural and effective. Wit of genuine quality is blended with a gentle sentiment that carries with it a degree of sincerity not frequently found in the compositions of contemporary playwrights. Mr. Pinero, in short, satisfies in a liberal measure the intelligent demand for colloquialism that has a literary quality. In other words, he has acquired experience and knowledge without the loss of sensibility. If we were seeking a comparison we should say that he most resembles Robertson, but with a shade more of vigor than that delightful dramatist had at his command. And yet there is not quite enough stamina in Mr. Pinero's work. His grasp of a subject is never so firm as it should be. He pleases and interests us always, but there are times when he seems infirm of purpose and incapable of sounding the depths of his theme. What Lang and Dobson are to poetry, Robertson and Pinero are to drama. They are *des auteurs de salon*.

The story of The Weaker Sex might have been handled more effectively but not more charmingly. In its *denouement* it is a tragedy of the heart, but Mr. Pinero has treated it with a lightness and dexterity that rob it of its poignancy. He wrote with gloves on, and behind the polite patter and studious repression of the drawing-room we only occasionally and but dimly see the pitiful struggle of tortured passion and hear the shrill note of a soul's agony.

The Weaker Sex has what is commonly termed an "unsatisfactory" ending. In this case neither circumstance nor art demands the sacrifice which brings the play to a close, visiting three innocent persons with grief and disappointment and sending the spectator home dissatisfied with the blind perversity that prevented them from finding—with Mr. Pinero's help—a rational and gratifying means of escape from their dilemma.

The comedy is plentiful and agreeable. A humorous background for the complication which ensues from Lady Vivash and her daughter, Sylvia discovering that they both love the same man, who, to get out of the difficulty, thinks the wisest thing is to break two he arts by leaving for other parts, is furnished in the introduction of a strong-minded woman and the practical application of her theories in the domestic circle. She, like Lady Vivash and the rest, demonstrates very conclusively that woman's strength of mind is not so conspicuous as her weakness of heart. The comedy department of the piece, by the way, dealing though it does in a satirical spirit with a social phase that is easily susceptible of gross exaggeration, never oversteps the modesty of nature, except it be in the love-scene between Mrs. Boyle-Chewton and Mr. Bargus, where she shouts fragments of her political platitudes into the ears of passers-by, in order to divert attention from the little love episode in which she is the principal and more willing actor.

Mrs. Kendal was sympathetic and natural as Lady Vivash. Particularly was she effective in the first meeting with Philip, the sweetheart of her girlhood. In the last act, too, there was displayed in the scene with Sylvia a mingling of grief and tenderness, in which both the love for the man and for the daughter were made strikingly obvious. Mrs. Kendal has mannerisms. Many of them are delightful—but some are not. The former gave an original yet not inartistic flavor to her by-play; the latter produce an unpleasant impression. It is agreeable to see an actress doing conventional things in a prettily unconventional manner; but it is quite the reverse when she indulges in such *bizarreries* as leaning forward when she walks, crouching when she makes a "turn," dropping forward and then throwing herself into a posture suggestive of preparation for a back-somersault when she faints, etc. Aside from these oddities, Mrs. Kendal's rare intelligence and freedom from artificiality in utterance are always productive of pleasure, and as Lady Vivash she presents many points for unqualified commendation.

Mr. Kendal, in Ira Lee, "the poet of the prairies," (what will Joaquin Miller say to this sobriquet?) has a short and not particularly grateful role, but he acts it admirably, showing good breeding, manliness, and deep feeling at all times.

Mr. Dodson—an excellent comedian—made a distinct hit as the weak and soft-headed Mr. Bargus. His quiet drollery in the earlier scenes was only equalled by the tragic terror he displayed in the toils of his antique unintended *fiancée*. Mr. Wenman was a capital Silchester—an old family friend that suggested Thackeray's Dobbin. Messrs. Denison and Hicks contributed excellent character bits.

The handsome Miss Vanburgh, the sweet Miss Cudmore, and the keen Miss Cowell were seen respectively as Lady Gillingham, Sylvia, and Rhoda, and they all aided in making a remarkably even representation. Miss Pauncefort shared the comic honors about equally with Mr. Dodson.

On Thursday night the Kendals will be seen in Impulse, an adaptation from the French by B. C. Stephenson, once seen at Wallack's.

STANDARD.—THE STEPPING STONE.

Mrs. Arden	Rose Eytinge
Ruth	Linda Dietz
Miranda	Louise Balfe
Phyllis	Victory Bateman
Thurman Noyes	Gustavus Levick
Royal Mackenzie	Robert Taber
A. B. C. Johnstone	Thomas Q. Seabrooke
Church Twinkler	Chas. S. Dickson
Doctor Wyke	J. H. Fitzpatrick

There is no use mincing matters concerning the production of The Stepping Stone at the Standard Theatre on Monday night. It was an out-and-out failure. We all know how difficult it is to foretell what will take with a metropolitan audience until it has been actually tested. But it is difficult to understand how an experienced writer for the stage like Sydney Rosenfeld could have taken chances with such a preposterous plot as he has embodied in The Stepping Stone. The theme of the play is theosophy, but whether it was the author's intention to ridicule or reveal the new cult was not easily ascertained. It is surmised that the objective point was satire, but the dramatic marksman has not taken a very good aim in the present instance.

Thurman Noyes, the apostle of theosophy, takes advantage of his magnetic qualities to ensnare a rich widow, Mrs. Arden, into providing him with money and social influence. Mrs. Arden's daughter, Ruth, is in love with Royal Mackenzie. In order to prevent the latter from obtaining an inheritance, which had been left by Royal's father in charge of the widow, Thurman Noyes insists on a separation of the young lovers.

A large proportion of the characters then cross the Atlantic, apparently for the purpose of introducing a picturesque scene of the Black Forest. Just as Ruth is about to be initiated into the new cult, the villainy of Noyes is exposed, and the lovers renew their vows of eternal fidelity. In the last act the Black Forest contingent has returned to New York. Thurman Noyes loses his grip on the widow, and is confronted with the fact that his wife, whom he had basely deserted, and who had subsequently died, had left him a little daughter. The child comes on the scene with a note to her father to establish her identity. Thurman requests the child to embrace him and call him "Papa." The little girl obeys his instructions, and the curtain falls.

Of course, the usual comedy element is dovetailed into the plot, and the dialogue is quite bright in spots. The serious lines of the piece, however, are very tiresome. It is doubtful whether Rose Eytinge ever had a more trying task during her histrionic career than the delivery of the lines given to Mrs. Arden, and it is to her credit that she saved the role from open ridicule. Linda Dietz did what she could with the sentimental character of Ruth. Royal Mackenzie was a trifle theatrical as Robert Taber, but proved himself a forcible actor in the climax of the third act. Gustavus Levick is too fat and stagy for a magnetic villain, but no matter what his appearance or methods had been, the character of Thurman Noyes would have made him absurd.

A redeeming feature of the piece was the sprightly acting of the comedy parts by Thomas Q. Seabrooke, Louise Balfe, Charles S. Dickson and Victory Bateman. J. H. Fitzpatrick was commonplace as Doctor Wyke, and Frank Russell made an abortive attempt at character acting as Caleb Knox. Kate Oesterle was clever but rather overdid the effusive business in her endeavor to make a hit as a German peasant girl. Of the Cynthia Vernon of Minette Mills, it were charitable to refrain from any criticism whatever. The scenery was effective, and Matt Morgan received a call for his Black Forest scene. Mr. Rosenfeld was called out after the second act, but his countenance did not beam with the assurance of success.

NIBLO'S GARDEN.—THE KING'S FOOL.

Philip, King of Navarre	J. P. McGovern
Prince Julius	Helen Bertram
Yvonne	Della Fox
Felisa d'Amores	Ada Glasca
Corisanda	Jennie Reiffarth
The Prothonotary	Charles F. Lang
Carillon, Court Jester	Joseph W. Herbert

Müller's opera of The King's Fool was presented on Monday night at Niblo's Garden, and the hearty reception of the piece showed the leniency of a New York audience.

This so-called romantic opera, in which it is difficult to find an intelligible plot, is musically of a very commonplace order, possessing but little harmony and chiefly distinguished by noisy choruses of pretty women delivering their highest and harshest notes in unison to the accompaniment of an orchestration in which the cymbals and the drum were by no means forgotten. The only noticeable features of the opera were a really clever topical song, "Those Words no Shakespeare Wrote," cleverly sung by Joseph W. Herbert in the character of The King's Fool, and a band of female fencers. The scenery was execrable, which may, perhaps, be accounted for by the fact that it was designed by the manager and not by a professional artist. *Ne sutor ultra crepidam* is sometimes a wholesome saying.

The first scene, purporting to be an Alhambresque palace, was architecturally false in element and construction, and looked as if cut out of dirty white cardboard, the crudity of which was increased by the contrast of the and costumes. The second and third scenes were also decidedly crude.

The principal actresses and the chorus were all very pretty. Helen Bertram looked admirable in face and figure as Prince Julius, sang well and acted pleasingly. Della Fox made a graceful Yvonne. Ada Glasca acted cunningly as Felisa. Charles F. Lacy managed to get a little comic feeling into the Prothonotary. The rest of the cast did well in subordinate parts, although their elocutionary delivery was at times very indistinct.

WINDSOR.—THE GLADIATOR.

The Gladiator	Robert Downing
Flavian	Howard Gould
Origen	Giles Shine
Priest of Juno	Edward Holland
Faustina	Mrs. F. M. Bates
Neodamia	Eugenie Blair

Robert Downing appeared in Saumet's tragedy The Gladiator for the first time in this city before a large and enthusiastic audience at the Windsor on Monday night. Salvini produced an Italian version of this tragedy at Palmer's theatre last Fall.

The Gladiator is a strong play with some intensely emotional passages.

Mr. Downing gave a powerful and artistic impersonation of the title role. There is a remarkable adaptability in his physique to the character he portrays, and he looks the *beau ideal* of those splendid athletes who were "butchered in the arena to make a Roman holiday." Mr. Downing received several enthusiastic curtain calls.

The star was strongly supported by a well-balanced company. Eugenie Blair gave a pleasing delineation of Neodamia. Mrs. F. M. Bates as Faustina evinced a just conception of the part of the superstitious and wicked Empress, and gave an excellent delineation of the role. Howard Gould made a decided hit as the noble young Senator, Flavian. Mr. Gould, Miss Blair and Mrs. Bates were called before the curtain. Giles Shine read his lines finely as the priest, Origen. The remainder of the cast was capable.

The play was finely and correctly staged. The scenery in the second act representing Flavian's gardens on the Tiber was very good. The most desultory and careless reader of Rollins or the majestic Gibbon could not fail to recognize the palace of the Cæsars, the Forum, the Coliseum and other landmarks of the Eternal City. The supernumeraries generally comprising the Pretorian bands and marching legions were conspicuous by their absence in this play, and the audience had no occasion to mourn their loss.

The plot of The Gladiator revolves around the superstition and crimes of Faustina. A prophetess had told her that she would be the mother of a Cæsar when she sacrificed to the gods a woman undergoing accouchement. The wife of the gladiator was selected as the victim. The wicked Empress herself murdered her hapless victim as she gave birth to a daughter. This terrible crime was witnessed by the Gladiator, who had been fettered and made a prisoner in his house. Subsequently his daughter disappears, and is lost for many years. In the arena, through the machinations of the Empress, he is ordered to slay a maiden who had been condemned to death for being a Christian. As the Gladiator stoops down to bare the neck of the maiden for the blow of the sword, he discovers by a peculiar birthmark that the girl is his daughter. The scene that ensues is agonizing. In the final scenes the Gladiator kills his daughter and then himself, but his revenge has previously been gratified with the death of Gordian, the young Cæsar, and his mother. Next week The Galley Slave.

METROPOLITAN.—DIE WALKUERE.

Last Wednesday evening, according to Director Stanton's announcement, was set aside for the first performance this season of Die Walkuere. It cannot be truthfully said that the opera was given in its entirety with the same artistic excellence that characterized some of its renderings in former seasons at the Metropolitan Opera House. Still the performance had many redeeming features.

Lilli Lehman was, as usual, a model Brunhilde, both vocally and from a dramatic standpoint. Herr Reichmann, who appeared for the first time as Wotan, was forcible and impressive in the declamatory recital of the second act. His splendid voice was well suited to the part, but his singing was sadly marred at times by a tendency to sing off the key. Herr Perotti did not equal his work of last season in the role of Sigmund, and Fräulein Wisner was rather disappointing as Sieglinde. Nor was the Fricka of Frau Sontag-Uhl quite up to the artistic standard. Herr Behrens, however, proved an efficient Hunding. Herr Seidl conducted with customary skill and spirit. Die Walkuere was repeated on Monday night.

NEW PARK THEATRE.—BOOTLES' BABY.

After a long, and to all accounts, successful experience on the road, Bootles' Baby has journeyed back to New York. Since it was produced here last August the company has undergone several changes—for the worse. Mark Lynch, who has replaced Wilton Lackaye, plays Captain Gilchrist very indifferently, and exaggerated the villainy and caddishness of the part even more than did his predecessor. His mess comrades, too, hardly seem the fine birds which we are led to expect from the fine feathers of the Scarlet Lancers. The Baby, in lieu of Gertie Homans, is done very prettily and very intelligently by little Mary Durgan. Indeed, the sweet child's movements throughout the play, alone revived the languid attention of the audience. Charles A. Stevenson, as the gallant Captain Ferrars, has hardly improved in firmness and manly bearing. Kate Claxton is as hysterical as of yore. The applause of the evening was solely divided between Fred Tyler, whose Saunders is as clever as ever, and C. W. Garthorne, who is still funny as Captain Lucy.

GRAND.—LITTLE LORD FAUNTLEROY.

At the Grand Opera House, on Monday evening, a large audience assembled to witness the performance of the popular play, Little Lord Fauntleroy. Among the spectators women and children largely predominated, and many had evidently come prepared to weep, as during the progress of the piece handkerchiefs and smelling-salts were called into requisition.

Tommy Russell appeared in the role of the noble little lord, and, as usual, by his captivating and graceful presence coupled with a rare intelligence in delineating the character, won the sympathy and admiration of all present. J. H. Gilmour was excellent as the old earl, and was ably assisted by W. J. Ferguson as the old lawyer and Russell Bassett as Hobbs the grocer. Isabelle Evesson looked very charming as the young lord's mother and played the part well, while Alice Fisher gave a life-like personation of the reckless, bold and vulgar adventuress.

The stage settings were carefully arranged, the set representing the library at Dorincourt Castle being most effective. Next week, Nat Goodwin in A Gold Mine.

KOSTER AND BIAL'S.

The Chandeliers or Venice in New York is the title of Fred Solomon's new burlesque, which was presented for the first time last Monday night at Koster and Bial's Concert Hall. The burlesque is founded on Gilbert and Sullivan's latest opera, and is full of catchy music, local allusions, funny situations and lively dancing. Paul Saville, Jenny Joyce, James B. Radcliffe and John Marion assume the principal characters, ably assisted by a host of pretty and shapely girls.

The rest of the evening is given up to specialties headed by Senorita Carmencita, who does some remarkable dancing; Satsuma, the clever Jap; the Coulston Sisters, and Harry La Rose. The musical divertissement, Prince Lavender's Reception, winds up the performance.

THIRD AVENUE.—ACROSS THE CONTINENT.

Oliver Byron in the familiar melodrama, Across the Continent, opened at the Third Avenue Theatre on Monday night to a very good house. Mr. Byron as Joe Ferris played his part admirably, and was well supported by Arthur Byron, Kate Byron, John Robinson, Max Miller and Charles Willard. Gracie Beebe, a child actress, in an imitation of Pat Rooney, won much applause. Next week, The White Slave.

AT OTHER HOUSES.

The Casino is about to speed the parting guest, The Brigands, and welcome The

Grand Duchess, the opening performance of which is billed for next Tuesday.

The Prince and the Pauper is in its fif h week at the Broadway Theatre.

Aunt Jack continues to delight large audiences at the Madison Square.

The Charity Ball is equally prosperous at the Lyceum. The first of the special Wednesday matinees will be given next week.

Mr. Barnes of New York is in its second week at the People's Theatre, where Robert Hilliard and the rest of the cast are duly appreciated.

The County Fair, at the Union Square, is making money faster than J. M. Hill and Neil Burgess can divide the profits.

Standing room only is a familiar legend at the Star after eight o'clock in consequence of The Senator's success.

A lively variety entertainment may be enjoyed nightly at Tony Pastor's establishment.

The performance of The Gondoliers by a reconstructed cast at Palmer's, and the opening of the New Gaiety Theatre (formerly Dockstader's) with the Three Only Daughters—both events announced for last (Tuesday) evening—will be duly noticed in our next issue.

THE PRESS CLUB'S REUNION.

The monthly reunions of the New York Press Club are select entertainments, and a number of notables in all walks of life are always in attendance. The gathering of the Press Club on last Wednesday evening was no exception to the rule, and was quite a brilliant event. P. J. Hanway presided. Rev. Dr. Talmage and Governor Leon Abbett, of New Jersey, made addresses. Solos were sung by Isabelle Urquhart, George Temple, of The Gondoliers company, Mr. J. Aloysius Donaghey and Miss Margo Hanway. A violin solo was played by Professor Victor Kuzdo and a banjo solo by Grant Brower. Recitations were given by Marie Prescott, Mr. and Mrs. Clinton Burling, Mrs. Anna Randall Diehl and Mr. A. E. Pearsall. Ventriloquism and chalk and crayon work were introduced by Professor R. H. Mohr. Among the guests were Rear-Admiral Braine, Mayor Grant, Mayor Orestes Cleveland of Jersey City, Mrs. Frank Leslie, Mrs. Ella Wheeler Wilcox, Manager Murtha of the Windsor Theatre, Lawyer Simon Sterne and Senator H. D. Winton, Hackensack.

MRS. BLAINE'S BENEFIT.

The testimonial benefit to Mrs. James G. Blaine, Jr., at the Broadway Theatre yesterday (Tuesday) afternoon was a most decided success. The theatre was packed to the very doors, and back of the orchestra, spectators were standing five deep. Every number was received with enthusiasm, and the programme, which was exceedingly interesting, was eagerly listened to from the moment the curtain went up at one o'clock until it fell, a little before six.

Following the second scene of the second act of The Prince and the Pauper came the second act of The Senator, and this in turn was followed by Richard Mansfield's monologue; A Cup of Tea, by amateurs; Mrs. Kendal in a recitation; A Wild Idea by both amateurs and professionals; and Tom Noddy's Secret by the members of the Lyceum Theatre company.

The receipts from the performance amounted to fully $3,500, while the six charming actresses who waylaid the unwary in the lobby and sold them boutonnieres and programmes at fifty cents each (but did not refuse a five dollar bill when urgently offered)—the Misses Vida Croly, Alice Fischer, Nanette Comstock, Beverly Sitgreaves, Effie Shannon and Nannie Craddock, brought in fully $300 as the result of their labors.

IN A NUTSHELL.

The conflicting newspaper reports, concerning the future movements and many contracts of Della Fox, the soubrette of the Conried Opera company, induced a MIRROR reporter to call on that lady at her apartments in the Coleman House. Despite the fact that she was not well, Miss Fox received the reporter cordially. She is a bright little woman, with a shock of golden, curly hair.

"My position is very easily explained," she said, "and very few words are necessary to tell just how I am situated. I am under contract with Mr. Conried to be starred by him for five years, beginning with the opening of next season. That contract will, therefore, not interfere in any way with my accepting a Summer engagement in this city with the De Wolf Hopper Opera Bouffe company. Should I make a great hit in my part in the new opera to be produced by Mr. Hopper, I do not think that Mr. Conried will insist on my return. That is the whole matter in a nutshell."

GEORGE F. KREWOLF, the defaulting manager of A Brass Monkey company, was captured in this city by detectives last week on landing from Aspinwall. He is now held here to await requisition papers from Boston.

THE HANDGLASS.

GALLANT POLICEMAN (*to Pert Soubrette*)—"Do you want this car, Miss?"

PERT SOUBRETTE (*shyly*)—"No, sir, I don't want it; but I should like to ride in it to the bridge."

† † †

A BROOKLYN amateur who has been consigned to the *consommé* frequently of late suggests that the name of our writer be changed from "Ray Reen" to "Tur-reen."

† † †

A BURLESQUE theatrical company were tendered a reception in a neighboring town, a few weeks ago, and each number upon the dancing card was dedicated to some member of the company, the name of the dance indicating the personality of the one thus honored. Here is a fragment of the programme:

1. Grand Entree—"Full Stage."
2. Lanciers—"Ushers Kill the Programme Boy."
3. Schottishe—"Where is that pair of Flats gone?"
4. Berlin—"10 Kinds of Lithographs."
6. Quadrille Waltz—"Give me that Garden drop."
5. Waltz—"No Matinee To-morrow."
7. Schottishe—"Is that Stew ready yet?"

Intermission.

1. Lanciers Shadow—"Please pass in my Uncle."
2. Waltz—"I've got a Note for the Stage-Manager."
3. Quadrille Waltz—"We never get left."
4. Polka—"Give us a good Seat."
5. Schottishe—"Give me a little Paint."

† † †

EMMA ABBOTT was singing in the Academy of Music, at Richmond, Va., a few nights ago, and the house took fire. A New York paper suggests that the insurance companies look after that Abbott Kiss.

† † †

A WASHINGTON gas-man has risen and kicked in his might (by letter) at the publication of the following little gem from the pen of our poet-by-the-week:

AN ACTOR'S THOUGHT.

And I think in the lives of we women and men
There are moments when scenes would be just about right—
If only the gas-man could find out when
To turn on the calcium light!

He had no sooner arrived at the true inwardness of the foregoing than he took his pen in hand and committed this:

A CALCIUM MAN'S THOUGHT.

And I think in the lives of we calcium men
There are moments when scenes would be just about right,
If our plots only told us correctly when
To turn on the calcium light.

And I sometimes think when I get my plot
For some important scene,
How much happier would be my lot
If the stage manager were not so green!

† † †

A NEW YORK paper says that Robert Downing's favorite wine was port. A Western paper quotes the item and says, "Of course it meant Browning the poet." The Dicky bird wants to know why "of course"?

† † †

A MEMBER of the Chinese theatrical company has been fined $10 in Cincinnati for talking English before a police justice. His English was limited to a choice collection of profanity and he tried to make it go as far as possible, with the sad result here recorded.

† † †

E. H. VANDERFELT, playing in The Prince and Pauper at the Broadway, is supposed to be hanged in the piece every night, and through the clumsiness of the stage hands he *was* very nearly hanged the other evening. He is no longer an advocate of Realism, with a big R.

† † †

A CHICAGO editor has found a new name for Boston—"Ibsenville." And now the Boston editors are going to open a coupon tournament to invent a new name for Chicago.

† † †

THE proprietor of a farce-comedy confesses (according to the Boston *Post*) that he never engages his comedians for any talent which they possess. The only thing he wants to find out, he says, is "how far they can fall backward without killing themselves."

† † †

APROPOS of the delightful weather we've been having, a playful advance agent of an opera company has altered one of the songs from—

Where the leaf never falls in the still blooming bowers,
Where the bee gathers honey through a whole year of flowers,

to—

Where the rain never ceases except when it hails,
Where the grip surely catches when pneumonia fails.

This man is evidently wasting his time as an advance agent. There is a brilliant future for him on the Personal Intelligence column of the *Herald*.

† † †

MR. KREHBIEL, the musical critic of the *Tribune*, is writing a paper for *Harper's* entitled "How to Listen to Wagner's Music." This advice, if practicable, is much needed, and will worthily fill the niche in the Temple of Fame opposite that occupied by "How to keep quince preserves when there's a boy in the house."

† † †

A DISPATCH informs us that the St. Louis dude now wears a dress suit of which the trousers are a pale lavender; the waistcoat of embroidered white satin, double-breasted; the coat blue undressed worsted with quilted silk roll; cuffs of quilted silk; the shirt frilled and embroidered and the shirt collar a very high turn-down. The Cleveland Minstrels apparently made a deep and lasting impression in St. Louis.

GLEANINGS.

BUSINESS all over the country is reported to be reviving.

JENNIE AND EMILY YEAMANS will sail for England in March.

MARIE JANSEN is said to be quite ill in Chicago with pneumonia.

HARRY BRAHAM has been re-engaged by W. H. Crane for next season.

FRANK MCKEE will manage Henderson's Gondoliers company on the road.

STANLEY MACY'S C. O. D. company will close season at Cleveland on March 1.

THE Dark Secret company is reported to have broken the record in Chicago last week.

RUDOLPH ARONSON has written a new Spanish waltz, which will shortly be published.

GEORGE HOWARD of the Seven Ages company, mourns the loss of his mother, who died in Boston recently.

HERRMANN'S Transatlantique Vaudevilles will open their season at the Globe Theatre, Boston, on Sept. 1 next.

GEORGE W. ROBERTSON'S comedy of Passion Flowers was sold, on Monday, by Mrs. Kendal to Charles Wyndham.

CHARLOTTE M. STANLEY, the authoress, is to make her appearance shortly in a new comedy by herself entitled Only a Pauper.

A DARK SECRET played at Havlin's Theatre, Chicago, last week to $5,011.50, the largest amount ever taken in that house in one week.

W. J. SCANLAN presented Myles Aroon at the Globe Theatre, Boston, last week, to the largest receipts he had ever played to in that city.

H. S. TAYLOR is now selecting the people for his Kicks and Kisses company, which is to go on the road next season, opening in this city late in the Fall.

CLAY CLEMENT, of Fred. Warde's company, has been engaged to play Romeo at a special matinee at the new California Theatre tomorrow (Thursday).

THE American Dramatic Fund Association's collection of theatrical literature was sold at auction on Thursday last. Only fair prices were realized.

ROSE COGHLAN will make her first appearance in the metropolis this season at the Fourteenth Street Theatre next Monday evening, appearing in Jocelyn.

MESSRS. SHANNON AND WILLIAMS, who revised Louis Aldrich's play, The Editor, have been secured by Klaw and Erlanger to direct the rehearsals of it.

CORINNE drew crowded houses during her recent engagement at St. Joseph, despite the fact that that engagement was of longer duration than is usual there.

THE STOWAWAY, which played a splendid engagement at the Boston Theatre last week, will open at the Grand Opera House in this city a week from next Monday.

THE report that Marie Halton is in this country is not generally credited. The soubrette was last heard of in Paris, whither she had gone to read a new opera by Audran.

ONE day's advance sale for Hands Across the Sea at Lowell, where the piece is to be repeated next week, is said to have been fully $1,000. Please note the phrase, "it is said."

THE vote in a morning paper of this city for the most popular actress in the country is attracting considerable attention. At last accounts, Corinne was heading the list by about 5,000.

THE One of the Finest company, under the management of Edward J. Hassan, is said to be doing an excellent business. Manager Hassan is negotiating for a new attraction for next season.

JOHN COSGROVE has bought out Napier Lothian, Jr.'s interest in the company that has been supporting Zeffie Tilbury, Lydia Thompson's daughter. Mr. Lothian has returned to Boston.

DESPITE the fact that the advance sales for Ash Wednesday matinee and night are not large, it is believed that Little Lord Fauntleroy will break the record of this season at the Grand Opera House this week.

THE PRIVATE SECRETARY, which has been given at the Park Theatre, Boston, three times and at the Boston Museum for six weeks, opened at the Hollis Street Theatre on Monday night to nearly $1,100.

ROCH AND HARRIS have leased the new Worcester, (Mass.) Theatre, which is now being built. The booking has been placed in the hands of Charles Frohman, and the theatre will be opened on May 1 with Shenandoah.

IT IS strongly hinted that Colonel Mapleson will shortly arrive in this country, and that he intends looking over the ground, preparatory to making arrangements for a season of grand Italian opera in this country during the World's Fair.

MARGUERITE VAN ZANDT, of the Last Days of Pompeii had the scenery and costumes of that organization attached at Erie, Pa., last week, but the company continued on its route despite that fact. Miss Van Zandt, it is said, had been left penniless in Louisville.

THE Casino production of The Grand Duchess next Tuesday evening will mark the first spectacular representation of that opera in this country. The first act of the opera will end in a genuine German country march. All of the costume plates have been designed by Baron de Grimm, and they are said to be thoroughly characteristic.

THE Prince and the Pauper will be presented at the home of Mark Twain (Hartford) on March 3, after which it will go to Hooley's Theatre, Chicago, for a run.

ARTHUR MILLER claims to have beaten the record regarding rapidity in making announcements to the public. Early Tuesday morning he gave the printers an order for a poster of The Stepping Stone, and at noon he watched the posting of the printed sheets on the dead walls.

THE souvenir for the 200th performance of Shenandoah, which takes place at Proctor's Theatre next Monday, the same night that the traveling company opens in Portland, Oregon, consists of a bronze ornament that may be used as an inkstand. It represents a number of army relics, and its intrinsic value, leaving out the cost of the model, is rated at $1.75.

E. E. ZIMMERMAN, the well known manager, has drifted a little away from theatricals lately, although he claims that he is still in a position to direct the fortunes of aspiring stars. He is now the Assistant General Manager and Auditor of the United States Electric Safety company, which manufactures the Crandall Protector, said to offer absolute protection against fire from electric currents.

AL. HAYMAN, who is expected to arrive in this city about Friday, has telegraphed Charles Frohman that the success of Shenandoah in San Francisco has been so great that the company can return there and run all Summer. If arrangements are made to that effect, therefore, two companies will present the play all Summer—one in Chicago and the other in San Francisco.

THE following have been engaged by Manager Harry C. Carlton for his Burlesque and Novelty company: Bessie Louise King, the four Ronaldos, the four Mervilles, Mullaney and Dailey, Harrington and Aubrey, Ardine Sisters, Mora (female juggler), Laura Francis, Marie Arkwright, Leona Roberts, Eva Chandon, Ollie Grey, Belle Vernon, Mattie Aubrey, Fred Shattuck and Thomas Jay.

JACOB LITT, manager of the Bijou Theatre, Milwaukee, the Standard Theatre, Chicago, the Bijou, Minneapolis, and the Grand Opera House, St. Paul, which is now being erected, is in this city, and reports that business in the Northwest is improving. One of the objects of his visit is the organization of an opera company to play a ten weeks' Summer engagement at his house in Minneapolis, opening on June 2.

THE first week of the new Marquam Opera House at Portland, Ore., yielded over $15,000, and The Pearl of Pekin opened on Monday night there to an immense house. The companies visiting the Pacific coast, which have heretofore made their routes by way of Los Angeles and Lower California, are now going by way of Portland, and the result is that they have filled up the time of the new theatre for the Summer.

ON Saturday last J. M. Hill closed a contract with Maurice Barrymore, by which the latter is to star under his management. The play selected for the present leading man of the Madison Square Theatre is a four-act comedy-drama by Augustus Thomas, entitled A Desperate Remedy, and the season will open at the Standard Theatre, Oct. 27. The play is American throughout, and is said to be very strong. Mr. Hill will surround his new star with a superior company.

THE full programme of the entertainment which the Edwin Forrest Lodge of the Actors' Order of Friendship is to have at its rooms in the Broadway Theatre Building on Sunday evening, March 2, is as follows: F. F. Mackay in a half-hour talk to actors, Fritz Williams, violin solo, accompanied by Miss Williams; May Haines, recitation, "The Last Hymn"; Eloie Croix and Carrie Godfrey in songs; Jane Stuart in a recitation, and Richard Knowles, humorist.

A COMPLIMENTARY reception was tendered to Patti Rosa on Feb. 12 at Birmingham, Ala., by Company K, Second Regiment, Alabama State Troops. The elaborate ménu comprised such dainty and tempting dishes as table celery, curled; magnolia ham in jelly, decorated; sliced cold veal, plain; ambrosia in stands on table, ornamented stands of fancy cakes, popping bon bons, claret punch in bowls on tables, in style Birmingham Rifles; sweet pickles, Lea and Perrins' sauce, French mustard, horse radish, French rolls and milk crackers.

LETTERS TO THE EDITOR.

A CARD FROM MRS. GAYLER.

BROOKLYN, Feb. 12, 1891.

To the Editor of the Dramatic Mirror:

SIR.—My attention has been called to various paragraphs in the daily papers in which certain reflections upon the conduct of Wm. F. Cody (Buffalo Bill) in connection with the illness and death of Frank Richmond and comments upon the business and financial affairs of the Wild West are attributed to me.

Will you permit me to say through your widely read paper that such statements and charges have been made entirely without any authority from me, and that I am not in any respect responsible for them. Yours respectfully, GRACE GAYLER.

A SATISFACTORY SEASON.

To the Editor of The Dramatic Mirror:

SIR.—In your recent issue of THE MIRROR I noticed in the reports of the business of the season you did not mention the Brooklyn, Eastern District, theatres.

Can you please inform an interested party how the Eastern District houses fared? By doing so, in your next issue you will oblige AN AMATEUR.

[Our correspondent informs us that the season has been very satisfactory at all the houses in the Eastern District.—ED. MIRROR.]

AN AVENUE OF WASTE.

Philadelphia Item.

THE NEW YORK DRAMATIC MIRROR this week makes some wise remarks on the insane manner in which our actors and actresses waste their money on lithographs of themselves and scenes from their plays that they seem to think draw crowds by putting them in barber shops, cigar stores, saloons and dead walls. . . . The *Item* has always taken this view of the question. This lithograph business is a fraud. Let them give it up and spend their money in the newspapers. Then they will get some return.

ECIRPAC SEES AUNT JACK.

I saw Aunt Jack the other night. I do not go often to the theatre, nowadays. Once upon a time when I was young, I was a very regular attendant.

But in my day, we had *actors!* There are no actors now. Not one. Nobody on the stage can do anything. Nobody knows anything. There is no strength of lungs any more. There is no wild and picturesque freedom of gesture.

Bless my soul! The polite performances of our cultured modern actors afford me no more excitement than I would experience in attending the meetings of the Young Men's Muffin and Crumpet Association.

Now-a-days the men and women are taught to conduct themselves upon the stage in precisely the same manner in which they are supposed to behave off of it.

The swan-like, gentle Booth! Dear me! No strength, my boy; no strength! No force, you know. I have heard Ned Eddy drown the voice of the entire mob, all by himself.

Some one asked me to go and see this new Frenchwoman Sara Bernhardt play some mad-scene. Upon my word she didn't do anything but tear a tiny lace handkerchief into several small pieces. If I had not been looking at her, I should not have known that she was going mad. I smiled pityingly and recalled the Mrs. Shepard of dear Mrs. W. G. Jones. Ah! there are only a few of us who remember her Mrs. Shepard. *There* was a mad-scene for you, my children. Would that you could have seen her, chained to a staple centre,—the entire stage a bed of wretched straw, while she wallowed, plunged and crawled up left, down right, and almost into the very footlights in the frenzy of her mania. And those piercing, horrible shrieks, my Lyceum boy, which woke the echoes from Bayard to Canal Street!

But there, the day is done. Real horses, and even tanks, cannot satisfy the hunger which memory breeds in the breasts of us old-timers. There is no Kirby to rouse us from our slumbers, and we dead-heads *never* get our money's worth.

Actors are becoming so refined and self-possessed, that presently there will be no emotions which can be publicly manifested with any degree of decency. The deserted husband of our past domestic drama was wont to express his annoyance by a burst of fury, which oft-times reached its climax in immediate white hair or loss of eyesight. That meant something! It may not have been natural, but it meant something, you know.

Now when the butler quietly informs the suppressed-emotional hero that his wife has eloped, he pauses, remains quiet for a moment, and then says: "Ah, indeed! Just bring in the tea, and I shall attend to the other matter directly."

But to return to Aunt Jack. Once in a while even the experienced critic like myself, who brings a cartload of magnificent reminiscences at his mental heels, is won to condescending kindliness. We like to see worthy young people get on.

There is a man in Aunt Jack—a very amusing piece, which, however, reminds me forcibly of those two charming plays, No Song and No Supper and How they Wrangled. I remember seeing Robinson Shapter and Mr. and Mrs. Seymore in these comedies, at what was then called the Assembly Room in Albany. You know at the North end of Pearl Street. The place was pulled down in 1835, if I remember rightly. But, as I was saying, there is a man in the cast of Aunt Jack—Stoddart, I think his name is; J. Stoddart—who is a very good actor.

He is really, my boy. I am not joking. I mean it seriously. You may not believe me, but I am convinced that my lamented friend John Hogg himself could not have played that bit of the Judge more intelligently than does this same J. Stoddart.

Ben Baker tells me that he is a very promising young actor and I agree with him. His make-up is perhaps a trifle too suggestive of Southey's as Sir Robert Bramble in The Wicket Valet, but he is clever, my boy—undoubtedly clever.

Speaking from the necessary standpoint and with the pitiful inexperience of the modern writer of dramatic affairs, I would suggest that every young actor who complains of a bad part and who imagines that his genius is not given fair opportunity, should witness the performance of this J. Stoddart and be silent, or blush himself to pieces.

Continuing in the same strain, I would point to the artistic intellect and fine appreciation which enable this man—J. Stoddart—to make a great deal out of comparatively nothing, you know.

Indeed, there are several young people in this organization whose talents deserve my distinguished consideration.

Notable among them is a lady whose name is Booth,—a good name, by the way,—Agnes Booth. Could I descend to the common and flippant form of expression which, to the dismay of Mr. William Winter, so characterises the current school of dramatic criticism, I would say that this Miss Agnes Booth, knows her business. Her intelligence is manifest even in the coquettish quirk of her elbow; and with a sudden bob and shake of the feathers in her bonnet, she sprinkles it in a little shower all over the audience.

Take it all, in all it is a very fair performance—considering, my boy, considering.

Bernard's company was a good one, you know. I mean the Bernard who came over from Covent Garden in 1797 and went to Philadelphia. Don't you remember, he was the first actor of metropolitan reputation who crossed the Atlantic? He went to Boston from Philadelphia and entered into partnership with Powell and Dickson, if I remember. As I have said his own company was a very good one. He had Waring and Southey, Mrs. Young and Miss Cordell. Mrs. Young (afterwards Mrs. Hughes, you know,) was very clever. She made a great hit in Adelgitha, I remember, and this Miss A. Booth reminds me of her.

The latter promises the same ability to do anything and everything, and it doesn't make a bit of difference what.

A very neat performance, a very neat performance—but, by the way, I do not like the young actor who is cast for a man of the world in the first piece. I have seen him do graceful work, and am convinced that the absolute artificiality of his acting in this rôle is the result of carelessness. I am pretty sure that neither his heart nor his intelligence is concentrated in the lines he speaks, and he should pull himself together and make us attend to what he says.

Intelligence! Intelligence! It makes the artistic world go round more successfully than could any other attribute. ECIRPAC.

A COMPOSER'S RESENTMENT.

Ernest Reyer's bold and independent attitude *vis-a-vis* with the French Academy of Music and his determination, notwithstanding all the efforts made by the managers of the Opera House to shake it, not to give Paris the *premier* of Salammbo, the magistral work which has just been produced with brilliant success in the Belgium capital, is a striking example of the extent to which a man's wounded pride will carry him.

When the short-sighted directors of the Paris Opera House refused to produce his last great work, Signed, as the composer wished it produced, Ernest Reyer took it to Brussels, where it was greeted with enthusiasm. Later on, it was added to the repertoire of the Paris Opera House, but Ritt and Gailhard still further incensed the author by requesting him to cut down the overture.

When it became a matter of public news that this gifted Frenchman was writing Salammbo, he was urged, in vain, to give it to his own country first. But Reyer refused. He wished to show Brussels that he was grateful.

THE CASUS BELLI.

Frederick de Belleville, who has been supporting Clara Morris throughout the present season, gave the following version of the late unpleasantness with Manager Harriott, to a DRAMATIC WORLD reporter last Saturday.

"I wish to emphatically deny that I ever told any newspaper man that Mr. Harriott rang down the curtain on my head during the St. Paul engagement. The facts of the matter are these: The property man was responsible for ringing down the curtain prematurely. His excuse was that he didn't see me, and when I asked him to open his eyes he answered me in a very insulting manner before the whole company. Instead of reproving him Mr. Harriott took his part. However, the property man apologized afterwards, so I bear him no malice.

"The incident furnished Mr. Harriott with a pretext that he had long been seeking, because he wished to curtail expenses by saving $250, the combined salaries of myself and wife, who plays under the name of Kate Massen."

"What was the pretext, and how did he notify you of your discharge?"

"Why, when I went to my dressing-room after the curtain episode, he overheard me say to my wife, that it was bad enough to be insulted by the manager without being insulted by the property man. Thereupon he burst open the door of our room and said, 'What's that you say about being insulted? You needn't be insulted any longer—not a penny's worth. You can go!' I told him that I proposed to finish my contract, no matter what happened."

"How long did you remain with the company after that?"

"I continued to appear at every performance for nine days. Last Saturday night—that is on Feb. 8—a long time after eleven o'clock, Mr. Harriott sent Mr. Goodwin to my dressing-room to tell me that my services were no longer required, and to offer me my salary (minus $8 for excess of baggage and a ticket to New York. I, of course, refused to accept any such arrangement in violation of my contract which had yet eight weeks to run. When I went on the stage to ask Mr. Harriott why I had been discharged he simply answered 'that's all right,' and, on my protesting against such treatment, he motioned to two strapping Minnesota policemen (specially retained for his protection) who advised me to leave the theatre without creating a disturbance.

"When my wife asked whether she was also discharged, Mr. Harriott answered, 'Certainly not, madame.' She then sent for the salary due her, and as her request was refused, she notified Mr. Harriott that the contract had been broken by him. We then proceeded to New York at our own expense. The upshot of the matter is that he wished to engage a cheaper man, and had to invent a reason. This is the first time I was ever discharged during an active stage career of seventeen years. I have placed the case in the hands of my attorneys and have instructed them to sue for what is due me and my wife on the balance of the season."

THE KENDALS' TOUR.

To judge from the amount of money already taken in, the gross receipts of the Kendals, before they leave these shores will amount to over $250,000. This is reckoning on the basis of the following receipts, given to THE MIRROR at Daniel Frohman's offices:

Four weeks, New York, $40,000; three weeks, Philadelphia, $20,000; one week, Washington, $5,000; one week, Baltimore, $7,500; one week, Brooklyn, $7,000; one week, Cleveland and Cincinnati, $8,400; two weeks, Chicago, $19,500; one week, Toronto, $9,500; one week, Montreal, $6,700; three weeks, Boston, $31,000.

Harlem's receipts are not given. After the two weeks' engagement at the Fifth Avenue Theatre the company goes direct to San Francisco, where they play four weeks at the Baldwin Theatre. Then, on their way back, they play one week in Denver, one week divided between Kansas City and Omaha, one week return engagement in Chicago, one week in St. Louis, and one week divided between Buffalo and Toronto, closing season in the latter city on May 17. After visiting Niagara Falls the following week, they will sail for England.

THE PAPER LIKE THE MARSHAL.

If we are to judge from a long article in the Texarkana (Tex.) *News* the ruffianism rampant in that locality is not confined entirely to the citizens and public officials. It extends also to the press, or else the latter does not feel itself in a position to speak the truth regarding the bullies within Texarkana's confines, fearing to suffer at their hands the same fate that befalls the guileless stranger who does not carry a pistol and make a practice of settling mutual differences by making holes in those whose opinions do not happen to agree with his.

The *News*, after charging that THE MIRROR's article headed "Ruffianism in Texarkana," published a short time ago, is "dripping with malignant venom, hate and falsehood," denounces Mr. Fritz Morris, the assaulted business manager, as "brusque and unnecessarily impertinent." According to this paper's account of the occurrences of the memorable evening, Mr. Purcell and the City Marshall were two sweet and innocent cherubs, in whose mouths the proverbial butter would not melt, while Mr. Morris and everyone else concerned in the fiasco were fierce and swaggering desperadoes.

This will hardly stand water. As a rule, gentlemen who are "impudent" and "overbearing," and have other uncongenial traits, are not traveling around as business managers. Mr. Morris certainly does not belong to the class in question.

HARMACHIS AND CLEOPATRA.

John Whiteley, the manager of R. D. MacLean and Marie Prescott is quite elated over the success his joint stars met with at the Windsor, this city, last week. It was Mr. MacLean's first appearance in the capital of America.

"The company is laying off this week," said Mr. Whiteley to a MIRROR representative "to prepare for the new play, Harmachis and Cleopatra, which will be a feature of the MacLean-Prescott organization's repertoire next season, and will be produced later on this season. This piece has been dramatized from Rider Haggard's "Cleopatra." A superb representation will be given."

The company resume their tour next Monday opening at Newport. Charles T. Beauregard, who has been in advance of this organization for the past two seasons, has resigned on account of ill health, and will probably return to the South. Grant Parrish has taken the place made vacant by Mr. Beauregard.

FREDERICK WARDE'S GIFT.

A very pleasing event occurred during the performance of Virginius by Frederick Warde in Tacoma on the 5th inst. Mr. Warde is doubly popular as a finished actor and a large property holder in that city. His friends there gave expression to their esteem for him by presenting him with a magnificent hunting case gold watch, studded with diamonds. The Hon. Thaddeus Huston made the presentation speech. Mr. Warde made some eloquent and felicitous remarks in reply.

GOSSIP OF THE TOWN.

THE Jefferson-Florence company closes season May 5.

FREDERICK GUEST has resigned from Robert Downing's company.

A NIGHT IN JERSEY COMPANY stranded last week at Ironton, O.

MARGUERITE FISH has resigned from The City Directory company.

EVA MOUNTFORD has closed her season with the John A. Stevens company.

GEORGE W. LARSEN is to retire from the Passion's Slave company on Mar. 1.

LEOPOLD JORDAN, has been engaged to do the advance work for Victoria Vokes.

CHARLES H. STANLEY joined the Bunch of Keys company last week at Cleveland.

W. H. STUART is receiving commendation from the press for his acting as Surgeon Fielding in Held by the Enemy.

DAISY HALL, the well-known soubrette, was married last week at Pittsburg to Joseph M. Humphreys, of the Held by the Enemy company.

JENNIE WILLIAMS has been engaged for Kate Purcell's company and is also negotiating for the principal soubrette part in King Cole II.

REDMUND AND BARRY presented Herminie at the Grand Opera House, St. Louis, a week ago Sunday, to the largest matinee that house has ever held.

T. HENRY FRENCH has purchased the American rights in the production of Hamilton Aide's extravaganza adapted from the French and entitled Dr. Bill.

E. R. KEENER, of the Town Hall, Adams, Mass., writes that the report of bad business from that city should not include his house, which has done better than last season.

BARNUM'S SHOW closed its season in London on Saturday night. Barnum and Bailey sail for this country on the *Teutonic* to-day (Wednesday), the show sailing on the *Furnessia*.

JOSEPH ARTHUR denies having rewritten Pine Meadow, which is to be produced under the new title A Long Lane. It is held that the old title was too much like Among the Pines.

CHARLES T. BEAUREGARD wishes to announce that he is no longer connected with the Mac Lean-Prescott company. He intends to take a brief rest before accepting any engagement to do advance work.

R. D. MACLEAN opens his Spartacus the Gladiator tour at Newport, R. I., on Monday night, assisted by a special company, and the scenery, armors and properties formerly owned by J. H. Mack.

MRS. JOHN STETSON is reported to feel sad over the loss of a fifty dollar gold piece which she carried as a mascot. It was the first gold coin that the Boston manager made in a fortune of a million dollars.

THE Booth-Modjeska company will close its season at Louisville on May 3. Next season Mr. Booth will probably be seen with Mr. Barrett again, while Madame Modjeska will lead a company of her own.

THE Belford company have bought the manuscript of the novel, "Broken Barriers," by Ardennes Jones-Foster, a journalist and formerly press-agent for various companies. Mr. Foster is now engaged upon another novel entitled "David the Jew, intended for early publication.

JUDGE LAWRENCE has handed down his decision in The Still Alarm case. The motion of Joseph Arthur for the appointment of a receiver which Mr. Lacy opposed has been granted, and Aaron Appleton has been appointed. The Judge's decision also orders that Mr. Lacy be enjoined from interfering with the copartnership or in the management and production of the play except to enact the leading part in it.

THE latest news about Edward Harrigan's new theatre in Thirty-fifth Street near Fifth Avenue is to the effect that it will not cost more than $100,000, that it will be fireproof throughout, lighted by electricity and heated by steam. A café will be built near it. Competitive designs for the new house are to be submitted by J. B. McElfatrick and Sons, H. Edwards-Ficken, Montrose W. Morris and F. H. Kimball.

D. K. EMERSON, of the Opera House of Ottawa, Kansas, writes in explanation of the report that barnstormers and pirates at his theatre have done much to injure reputable companies that are not well known. He admits that three seasons ago the house was not managed as he should have desired, but that since he has been in charge he has been congratulated on his effort to secure good attractions, and his plan has been to book only one company per week and to exclude all pirates from his list of bookings.

H. E. Krehbiel, the musical critic of the *Tribune*, is giving a series of lectures at Steinway Hall on "Richard Wagner and his Lyric Dramas," being assisted at the pianoforte by Anton Seidl, the orchestral leader of the Metropolitan Opera House. The first lecture, was devoted to the "Origin and Nature of the Lyric Drama." The second lecture, delivered last Wednesday afternoon, treated of "Wagner and his Art-Work." The other four lectures will be given on successive Wednesdays.

THE GRAND DUCHESS will be revived at the Casino next week, with Lillian Russell in the title role. The scenery will be by Goatcher and Young. The costumes are being made under the supervision of Mme. Loe, who has twenty women working for her night and day in the Casino building. The ballet will be under the direction of M. Bibeyran. The chorus will be drilled in military evolutions and given instruction in fencing by M. Regis Senac. Max Freeman and Gustave Kerker will have charge of the stage and musical department. The version of the opera will be that rearranged by Offenbach for the first performance in Vienna. Chassaigni's new opera, La Mexicana, will follow.

STAGE STORIES.

MONTRESSOR BINKS, TRAGEDIAN.

BY RAMSAY MORRIS.

He was a familiar figure on the Rialto, was Montressor Binks—and a very impressive figure, too, in his own estimation. When you saw his card (and he always handed them out with a lordly air, from a dilapidated case) you could readily surmise the character of the man, even had you never seen him.

There was something so absurdly comical in the combination of Montressor and Binks, when the two names belonged to one individual, that you felt an irresistible inclination to smile the moment your eyes rested on them. Poor Montressor! He was, if you credited *his* story, an unrecognized genius. If, on the other hand, you felt disposed to believe the statements of those whom he deemed worthy his notice—a waggish set—he was a "crushed tragedian," and had endured all the sneers and heartaches which that questionable term implies.

Montressor, in appearance, was undeniably striking. He wore his hair long and kept his face clean shaven, under the impression that by so doing he gave himself an intellectual air. Besides, he felt that all tragedians who possessed a genuine love of art affected flowing locks and smooth faces. In figure, he might be described as slender, though his enemies called him bony. In attire (his wardrobe, I regret to say, was not extensive), he affected extreme simplicity, combined with shabbiness and antiquity, the two latter characteristics being done, not to choice, but necessity. His hat suggested careful brushings and remote fashion-plates. His coat was grotesquely short-waisted and comically long-tailed; while his trousers, "whiskered" at the bottoms, were so painfully tight and so uncommonly brief as to arouse a suspicion that he had invested in them when a youth, had suddenly filled them out and had never been able to get them off afterwards.

The set expression which he wore upon his countenance when posing on the Rialto, and which he dropped only in the privacy of his own home, was not particularly prepossessing. It was a mixture of haughtiness and disgust, carefully cultivated. The haughtiness was quite effective in its way, but the air of disgust produced a disagreeable impression. You felt that Montressor Binks was pursued by an unpleasant odor which was thoroughly offensive to him, and from which he could not possibly escape. Nothing, not even the opprobrium of his enemies and the good natured jibes of his friends could shake his firm belief that he had been born to startle the world as a tragedian. He had studied every character in Shakespeare, from the waiting lady in Macbeth to Hamlet, and of each character he had his own original conception. These conceptions, it may be said, were decidedly novel. Fortunately for the public, Montressor never had an opportunity to air them on the stage.

The indifference of managers, however, did not weaken his self-confidence. He simply smiled grimly, muttered "Ha, Ha!" in a most sagacious way, and hinted that the time would yet come when "vulgar speculators" (this was how he styled managers) would bow before him as a newly risen genius. Then he went at Shakespeare with renewed vigor, and frequently became so absorbed in his studies that he overlooked his meals; a good thing, by-the-bye, for his wife and two children, inasmuch as they had all the more to eat, and the income of the unacknowledged tragedian was trifling.

One day Montressor came home, his countenance betraying mingled sorrow, disgust anger; flung himself into a chair, dropped his head into his hand, and looked pensive. Mrs. Binks, a bustling, common-sense little woman, who had formerly played minor parts in various companies, glanced at her leige lord and sighed. It might be mentioned, in passing, that Montressor's pensiveness and the sigh of his wife were matters of daily occurence in the Binks household. To-day, however, Montressor appeared even more depressed than usual, and his wife said, sympathetically: "Some new trouble?"

"Yes," he murmured wearily, "and each new trouble is an insult."

"What has happened?" the little woman asked.

"Happened!" thundered Montressor furiously, rising from the chair after the method of a stage king. "This is what has happened. To-day I met Bagsby, of the Gaiety, and he offered me a part in the new piece—a part of thirty lines—think of it, and in a farce-comedy. Thirty lines in an odious concoction which will be an outrage on an intelligent public. And I—well, fortunately my wrath did not appear on the surface—you know, Clara, my love, I am a believer in repressed emotion, and it was simply a merciful providence which prevented me from strangling the presumptuous ignoramus on the spot."

Montressor took six Hamlet strides across the apartment and would undoubtedly have taken more had not the space been unpleasantly limited. Then he turned suddenly, folded his arms, and with downcast head, murmured:

"That it should come to this! But"—with gaunt arm pointing towards the ceiling—"behind the clouds the sun waits to burst into splendor. Even so do *I* wait. Rest quiet, my ambitious soul; your day will come—it *must!*"

Montressor took six strides more, which brought him to a dilapidated sofa, and thereon he threw himself in deep dejection.

"Binks, darling," said his practical better half, "what salary did Bagsby offer you?"

"The beggarly pittance of twenty-five dollars a week," groaned the disciple of Shakespeare, adding; "merciful heaven! how my soul cried out in direst agony at the insult."

"What was your answer?" continued Mrs. Binks.

"Answer!" yelled Montressor, again rising and assuming the attitude of a man about to quell a howling mob; "I spoke not to him in words. I merely *looked* at him—aye, gave him one searching, scornful glance, and then strode forth into the world to forget my woes amid its bustling activity."

"Well, you did a very foolish thing," was the comment of Mrs. Binks.

"What would you?" responded Montressor tragically. "Think you, I would have so degraded——"

"Listen, Binks," interrupted his wife. "Twenty-five dollars weekly will be a great blessing to us. Don't look at it slightingly. Accept Bagsby's offer."

"But, Clara, my love," groaned her spouse pathetically, "think of it—a farce-comedy. Dost fancy I can bring my soaring soul to grapple with such rot?"

"You must, my dear," decided Mrs. Binks. "As I said before, accept Bagsby's offer, and wait patiently for the triumph which, I trust, the future will bring."

"But my soul, my artistic soul, rebels," moaned Montressor.

"Let it rebel," answered his wife, "and conquer it. That will be a victory for you. Recollect, Binks dear, that we are almost penniless, that we scarcely know where the next meal is coming from. Do you want your wife and children to go hungry?"

"Ah, Clara, good angel of my life," cried the crushed histrion, throwing himself on his knees at Mrs. Binks' side, "you have suffered much for my sake. It shall be so no longer. You have asked me to make a sacrifice. I will make it. For the sake of you and our helpless little one, I will silence my proud soul. I will away at once to the infamous Bagsby. Let me not tarry a moment, lest my courage forsake me.

Montressor seized his battered umbrella, straightened himself as if for a mighty effort, pointed theatrically towards an imaginary spirit, and muttered solemnly:

"Lead on, oh cruel fate. I follow thee."

Then he was gone. He did not, however, go to Bagsby's. On the contrary, he went to a neighboring hostelry, selected a seat in a secluded corner, ordered an inexpensive beverage, and as he drank it, much as a stage villain quaffs imaginary wine from a gilded wooden goblet, he gave himself up to reflection. As an outcome of his meditations, he drew from an inner pocket a small roll of manuscript, and surveyed it disdainfully. It was the "thirty-line part" in the new piece. How came it in his possession? In this wise. He had really told Bagsby that he "would consider the matter," and he had taken the part to look it over. It will, therefore, be seen that he had not adhered strictly to truth in the conversation with his wife. Montressor's soul *had* revolted at Bagsby's offer, but he had acted wisely nevertheless, foreseeing what the result would be if his wife discovered that he had declined an opportunity to earn twenty-five dollars per week. Still he could not lower himself to the level of farce-comedy without a strong protest. Hence the scene with Mrs. Binks.

Montressor having finished his beverage and his meditations, returned the manuscript to his pocket, threw down a very small coin, with a magnificent air, and again sought the Binks hearthstone, vouchsafing to his wife only these words, which were spoken as if wrung from a tortured soul:

"Bagsby has had his hour of triumph. The part is in my pocket. Henceforth let me hide myself from those who have known me."

The first night of the new piece came, and Montressor did all in his power to so disguise himself that his friends, if any were in the audience, should not recognize him. The mental torture which he endured while on the stage for his one brief scene is indescribable. He played a serious role, and yet the spectators persisted in laughing at his every word and move. It was wormwood, gall—the bitterest of gall—and when his duties for the evening were over he strode homeward with a countenance which, to one unfamiliar with his character, was indicative of murder.

"Clara, my love," he cried wildly, bursting in upon his wife, "hide me—hide me from my fellow creatures. Let the world not look upon me again. Oh, the agony, the humiliation I have endured this night. I was laughed at—actually laughed at, my loved one, by the audience. Aye, Montressor Binks was laughed at. Oh, heaven, let me not think on't or I shall go mad!"

He took six strides forward, six back, flung his arms about wildly and threw himself upon the sofa.

"My love," said his wife joyfully, "I see it all. You have hitherto mistaken your line of business. You are a comedian."

Montressor rose to his feet like magic, his eyes blazed in a wonderful way, and his face wore a marvellous expression of contempt.

"A comedian!" he yelled in tones of awful disgust. "I might have expected such an insult from Bagsby, but scarcely from the lips of one who should have consoled me in the hour of my mortification. Madam, good-night."

The next morning Mrs. Binks bought a penny paper, and looked over the criticism of the new piece. Alas! it was voted a failure, but her eyes danced as she read it. Montressor had made a hit. The leading part, that of an erratic and impoverished author, referred to as a role of the strongest possibilities for an eccentric comedian, had fallen flat owing to the incompetency of the actor who had attempted to portray it. The criticism went on to say that with a proper representation of the principal role the comedy would undoubtedly prove highly successful. Mrs. Binks sighed. The piece was probably a failure, and in a couple of weeks Montressor would again be out of an engagement.

A cry from the baby in the cradle caused her to drop the paper. She took the little one in her arms, and as she did so it moaned piteously. It had been ailing for some days, but had not seemed seriously ill until this moment. Mrs. Binks grew suddenly frightened at the pale face nestling against her bosom. She knew what was wrong. The child was suffering from lack of proper nourishment, lack of fresh air, lack of amost everything that such a tender life needed. The mother was powerless to remedy the ailment of her little one, and hot tears came into her eyes at the thought of her helplessness. A quick rattle of cab-wheels, stopping below her window, broke in upon her grief. Then there were hurried steps upon the stair, followed by an impatient knock at the door. She laid the child gently in its cradle and admitted the visitors. Great was her amazement to discover in them Mr. Bagsby and the author of the new play.

"Is this Mrs. Binks?" asked the manager, blandly.

"Yes," returned the astonished woman.

"Where is your husband?" was the next question. "We must see him at once. He has made the hit of the new play, and I am prepared to make him a splendid offer. Our leading comedian has proved a fizzle, and to save the piece from failure we must replace him at once. Mr. Binks is the only man for the role. Last night he proved himself an eccentric comedian of marvelous ability and we want him to study the principal character immediately, so as to appear in it to-night. This is the opportunity of his life. Where is he?"

"I will send him to you," replied Mrs. Binks, talking as if in a dream.

She went to her husband, lifting the sick child in her arms before she left the apartment. Montressor sat alone in a little room which he called his study, his face expressive of grave concern. His wife submitted Bagsby's proposition to him. He rose to his feet at its conclusion, drew himself to his full height, and was about to plunge into a violent speech when Mrs. Binks went to his side, and said gently:

"My dear, look at the baby's face. Our darling is dying for need of many things which only money can procure. Are you going to jeopardise her life by throwing aside this golden opportunity? Sacrifice yourself for the baby's sake."

Montressor looked at his child's face, then he kissed the pale little cheeks, while tears stood in his eyes. He saw all the dreams of his life going from him. Hamlet, Mecbeth, Julius Cæsar and a dozen other immortal creations seemed wailing a last farewell to him, and in their stead he saw only a farce-comedy hero. The baby's face conquered, but it was pathetic after all. The death of an ideal is always so.

. . . . . .

Montressor saved the new piece. To-day he is well known as a delightful comic actor, and his bank account has assumed pleasurable proportions. He always feels though, that he is in the wrong groove, and that cruel necessity deprived the stage of a brilliant tragedian.

"NOT THE SAME."

The following paragraph recently appeared in the *World* and created no little commotion in the minds of the intimate friends of the gentleman named:

Robert Downing's favorite wine was port. He never had had the gout, but once in a while had trouble with his poetic feet.

The item was shown to Mr. Downing soon after its discovery and as may be imagined was the source of much amusement to him, as it is a well known fact that he has never yet tasted port or any other wine or in fact any intoxicating beverage whatever.

After some sifting down it was discovered that the mysterious and misleading paragraph was intended as a sort of peculiar send-off for the lately defunct poet, Robert Browning, but how on earth the error in the name escaped the astute proof-reader of the *World* will never be known.

WESTERN CRITICISM.

The mere mention of so Nazarene a quantity as Western dramatic criticism may occasion a peculiar smile, as it is the fashion nowadays to smile at anything accidental save dollars and a glorious sunset; but please to remember that much good has already issued forth from the Nazareth of the West, and that the Western critic is, as yet, a semi-quiescent embryo.

When I use the term "Western criticism" I do not refer to that which emanates from Chicago, the home of the gifted Barron; nor others of the large cities; not even St. Louis, which is provincial enough; but to the great mass of dramatic mention found in papers of ordinary and minor importance—the pen-driftings of men whose honesty of purpose is hampered by conditions over which they have no control.

The Western dramatic critic is an anomaly; his title is a misnomer. He wears the appellation with a certain pardonable dignity, but he does not criticise; he is sincere enough, but when he takes a theatrical attraction in hand he becomes the writer of a flattering advertisement. He is optimistic and kindly, but when his critical faculties override these tendencies they encounter a barrier which they cannot clear. Now and then his convictions assert themselves and he dips his pen into acid, but it is neutralized by the honey which is apologetically added to the mass by himself or his masters.

The critic is not a free agent; he does not reflect his own critical ideas; the public cannot depend upon his published estimates of dramatic worth. It is unfortunate that this should be the case, as it blunts the perception of good men and robs the West of much that would benefit it; but it is true, nevertheless, and at present there exists no remedy. The influences operating in opposition to the critic's better judgment are potent, in that they concern themselves with his bread and butter. Hence, Western criticism, so called, is absolutely valueless, save to the advance agent, who finds laudatory press notices of value; to discriminating playgoers, who can read between the lines, it means nothing.

Local feeling and the fact that the majority of Western papers are edited from the counting-room, trammel the critic not a little. They combine to make him half-hearted and his work lukewarm and negative. If his conscience breaks its bonds and moves his pen to a tirade against an exceptionally poor attraction, the effect of the burst of honest indignation on behalf of the public is either weakened or wholly destroyed. The city editor promptly uses the blue pencil with autocratic freedom and robs the screed of its sting, or changes its character entirely. Why? Because, however much of an insult to an intelligent public the attraction may be, the local manager (who is clearly responsible for having made such a bad booking) must not suffer; local pride must shield him. *Ergo*, local pride and editorial clemency encourage the local manager in foisting upon his patrons the cheapest attractions obtainable. The counting-room, also, has a word to say. The local manager's advertisement means so many silver dollars, and his good-will so many complimentary tickets. The conscientious critic, therefore, hopelessly crushed and hemmed in, is forced to the unpleasant necessity of lauding most unworthy stage botches and of going into ecstacies over histrionic sticks.

It very often happens that the critic unconsciously has his own way for the time being. A criticism which exhibits his insight, judgment, knowledge of stage craft and essentials and faculty for comparison inadverten ly slips into print. The critic for once speaks to his readers as he would always speak when occasion demands. The result is enough to unsettle the rash man's mind. The visiting manager deals in Billingsgate; the local manager carries the case to the business department; his friends charge the critic with personal feeling; the city editor takes him to task, and the paper of to-day swallows the manly, straightforward, honest utterance of yesterday. Such a course is not alone an insult to the critic; it is treachery towards the public.

Battling with such antagonistic elements as these, it is not likely that Western dramatic criticism will arise from the slough of false flattery until the millennium comes. Were it permitted to assert itself, there would be fewer theatrical companies on Western circuits, but the survival of the fittest would insure to lovers of the drama a better and worthier class of productions and players.

FRANKLYN W. LEE.

ST. PAUL, Minn., Feb. 15, 1890.

IN THE COURTS.

HENRY E. DIXEY PURGED OF CONTEMPT.

Henry E. Dixey was compelled to disclose the amount of his income and his expenditures, and also the present state of his financial condition, last week before Judge Van Wyck, in the City Court. The procedure was an examination in supplementary proceedings under a judgment obtained Oct. 21 last, by Arthur L. Briggs for $220.46, upon a note. It appeared that Mr. Dixey signed the note together with Manager Rice and gave it to George E. Wadleigh, their cashier, in payment for money due. Mr. Wadleigh gave the note to his wife, with whom he was at litigation in divorce proceedings, and she had it cashed by Mr. Briggs.

Mr. Dixey testified that The Seven Ages was the property of William Gill, to whom he pays a royalty of $100 per week for the privilege of producing it. He said that Manager James C. Duff paid him ten per cent. on the gross weekly receipts up to $4,000, twenty per cent. on the next $2,000, and thirty-three and one-half per cent. on all sums over $6,000. His weekly earnings, he said, have averaged not more than $300, which is all the income he has. Out of this he supports his wife, mother and children. He allows his wife, for herself and children, $100 per week, his mother $50 weekly; to his dresser in the theatre he pays $20 weekly, and his own necessary expenses, he said, average $75 weekly. These expenditures he considered necessary in order that his family may live in the style and condition to which they have been accustomed for years. He stated that for weeks past his earnings have not reached the sum above mentioned, in fact, they have not been sufficient to meet his weekly expenses.

Manager Duff was also examined and testified that Mr. Dixey's earnings averaged between two and three hundred dollars per week.

A motion was made to punish Mr. Dixey for contempt because he had spent all his salary without endeavoring to satisfy any part of the judgment, it being alleged that the salary which he earned was more than sufficient to pay for the living expenses of himself and family. Mr. Dixey, in opposition to this motion, presented his own affidavit, in which he declared that while to men in many other walks of life these receipts and disbursements may seem large and even extravagant, yet the business in which he is engaged and his professional standing absolutely require these disbursements, and that they are, in point of fact, all things considered, small. This is so much so that in many instances he has been obliged to borrow sums of money from his friends to eke out personal existence, and not only has he lived as economically as he can, but has even been forced to deny himself many things which are necessary, and in which he would feel in duty bound to supply to both himself and his family were his business in a more prosperous condition. He stated that he had no intention to defraud the plaintiff, and that through the personal kindness of friends he had been able to pay $100 on the judgment and was willing to cancel the indebtedness and will do so as quickly as business increases. He moreover declared that he had no intention of violating the order of the court and had only paid out his salary because it was necessary for the support of himself and family. He said that the only debts he had paid since last December were in the nature of club bills.

Judge Van Wyck considered this explanation sufficient and denied the motion to punish him for contempt of court.

MR. AMBERG'S EXPENSIVE INJUNCTION.

The injunction which Manager Gustav Amberg procured a year ago in the Court of Common Pleas restraining basso Carl Muehe from singing at the Metropolitan Opera House has turned out to be an expensive proceeding for Mr. Amberg. Although Mr. Amberg secured a temporary injunction upon the ground that he had a contract with Mr. Muehe that could not wilfully be broken, yet when the case was tried upon its merits he was defeated and Mr. Muehe was awarded a judgment. Then the court appointed Walton Storm referee to determine and assess the damages which Mr. Muehe had sustained by the injunction and upon his report Judge Daly has decided that the manager must pay $250 damages.

MANAGER MEADE CONVICTED.

On last Thursday, a jury was impaneled before Judge Fitzgerald in the Court of General Sessions, in the case of James H. Meade, manager of the Bluebeard, Jr., spectacle. Manager Meade is charged by Elbridge T. Gerry, President of the Society for the Prevention of Cruelty to Children, with misdemeanor for employing children to appear at Niblo's Garden in Bluebeard, Jr. It was four o'clock in the afternoon before the panel was completed and the trial was consequently adjourned until Friday morning.

Assistant District Attorney Jerome opened the case for the people. He said the law expressly and positively prohibited the employment of children under the age of sixteen in any theatrical performance, and the defendant had been indicted for violating the law. It was no answer to the charge to say that children were employed in other theatres of the city—even at the Metropolitan Opera House of which President Gerry was either a trustee or stockholder.

Augustine E. Wilson, agent of the Society for the Prevention of Cruelty to Children, testified that he visited Niblo's Garden and saw the performance of Bluebeard Jr., on the evening of Feb. 1 and 3. He said that in the first act four children appeared as Little Lord Fauntleroys and remained on the stage for fully ten minutes; that there was a procession in the second act representing the heroes of childhood, and that twenty-five children were employed in the march; that in the third act the aforesaid Little Lord Fauntleroys had bowed before the throne of Bluebeard Jr., and had presented gifts to him before retiring; and that they sang and danced for a short time in the last act.

Mr. Jerome then sent for the children, numbering about twenty, their ages ranging from five to eight. Four of the smallest, Lilly and Rosa Sutherland, Amelia Stevens and Aaron Pholy (who personated the Little Lord Fauntleroys) were all designated as "exhibit 2." The other children came under the head of "exhibit 3." A colored boy, Johnny Stumf, was identified by Agent Wilson as having participated in the procession as Robinson Crusoe's man Friday. After all the other children had been identified they were allowed to return to the Grand Jury room, and Mr. Jerome announced that the people's case was closed.

Counsellor Brooke moved that the court advise the jury to acquit Mr. Meade on the ground that the section of the statute under which the indictment was framed was intended only to protect children from cruelty. He maintained that the evidence showed conclusively that there was no cruelty in allowing the children to romp about the stage for a few minutes. The motion was denied.

In opening for the defence Mr. Brooke said that Manager Meade had sought to secure the same favorable treatment that other theatres in New York had received from Mr. Gerry's society. Managers Thomas, Rosenquest, and Sanger were then put on the stand to show that children under sixteen years were appearing in several of the city theatres at night.

Judge Fitzgerald charged the jury that they had nothing to do with any considerations as to the wisdom of the law relating to the employment of children in theatres. The law was upon the statute book and must be enforced. Nor should the jury consider at all the fact that children were employed in other theatres. If they believed from all of the evidence that the defendant employed children under the age of sixteen they must convict him.

The jury returned in less than half an hour, and the foreman returned the following verdict:

The jury find themselves compelled, under the charge of the Court, to find a verdict of guilty. They wish, however, to express their unanimous feelings of the oppressiveness of the law, and of the injustice of its partial enforcement.

Counsellor Brooke moved at once for a stay of judgment pending an appeal. Judge Fitzgerald granted the request. The extreme penalty for the offence is a fine of $500 and imprisonment in the penitentiary for one year. Manager Meade concluded not to exhibit the children on Friday night, and all except the four little Lord Fauntleroys were paid off and discharged.

PROFESSIONAL DOINGS.

The Main Line company is reported to have stranded in Lancaster, Pa.

It is reported that Mme. Janauschek's tour through New England has been very successful this season.

Reports from various quarters denote an improvement in theatrical business, although Lent is just begun.

Sheridan Block is said to have made quite a success of his role of the Count Danella in Mr. Barnes of New York.

Klaw and Erlanger have booked ninety consecutive weeks for The Old Homestead road company for the coming season.

Myra Goodwin's company is reported to have stranded at New Orleans. Bad business was experienced all through the South.

Jule S. Kusel has withdrawn his interest in the He, She, Him and Her company, and is no longer connected with that company.

John P. Savage has been engaged by W. O. Wheeler for A Pair of Jacks company, which opens its season at Wilkesbarre, Pa., on April 7.

Johnstone Bennett has rejoined Richard Mansfield's company and will play the part of the Prince, in the Chicago production of Richard III.

Bessie Taylor resigns her position with the Passion's Slave company next Saturday to rejoin T. C. Howard's company in support of E. P. Sullivan.

Fanny Davenport is reported to be playing to tremendous business through the South. Marc Klaw telegraphs that she opened to $1,537 in New Orleans.

William Favershan has received an offer of a four months' engagement with the stock company at the Grand Opera House, San Francisco, beginning in May.

James O'Neill is getting up a big production of The Dead Heart. He has arranged to have his tour in that play next season booked by Klaw and Erlanger.

Mr. and Mrs. John R. Scott gave dramatic and humorous readings before a large and well-pleased audience in the Y. M. C. A. Hall, this city, on Friday evening last.

Gus Hartz, the Cleveland manager, is organizing a circuit of prominent towns in Ohio, and has arranged with Klaw and Erlanger to represent him for a term of years.

Little Lena Berthsen of the Gabrielle Du Sauld Bootles' Baby company is said to be meeting with considerable success in the title role. Her press notices are of a decidedly flattering nature.

A new feature is being introduced into theatricals this week by Dan Sully at H. R. Jacobs' Brooklyn Theatre. All purchasers of two reserved seats are presented gratuitously with a lot 100 by 40 in Florida.

The first monthly dinner of The Fellowcraft Club in its new house was given on Monday evening. There was a large attendance and the informal speeches by distinguished guests were exceptionally clever.

A. B. Bennett has resigned as business manager of A Soap Bubble company, and has been succeeded by Henry D. Grahame, who has purchased an interest in the play. Mr. Bennett will spend a few weeks at Hillside Farm, Anderson, Ind.

Branch O'Brien wires that Marie-Hubert Frohman presented King René's Daughter in Chelsea, Mass., before a large audience on Monday night for the benefit of local Manager Fields. Miss Frohman gave a splendid performance and was most enthusiastically received.

Manager Charles E. Miller sends a dispatch stating that Harry Webber and his daughter opened at H. R. Jacobs' Theatre in Albany in their new play, Success, to the capacity of the house on Monday night. The verdict of the audience was all that the title of the play implies.

The following is the roster of Edgar Selnen's reorganized Will 'o the Wisp company: Randolph Murray, Edwin H. Carroll, J. P. Keefe, L. E. Lawrence, C. G. Miller, Laura E. Burt, Alice Gale and Jenny Elbon. W. E. Gorman is manager; Frank Dupree, business manager, and Rudolph Bauman, musical director.

Edward J. Hasson's One of the Finest company played a remarkably large engagement at the Third Avenue Theatre last week. On Saturday night, despite the fact that the orchestra were placed under the stage and that seats were put in all the aisles, hundreds were turned away. The week's business is said to be the largest of the season at that house.

The Guilty Without Crime company is stranded at Wilkesbarre, Pa. Sidney Bowkett, the leading man, got out an attachment for $70, two weeks' salary. The constables, it is alleged, were roughly handled by Manager Davidson and Treasurer Williams when they attempted to levy. The managers are being held in $900 bail. Mr. Bowkett is also held in $300 bail on a charge of assault and battery.

The pleasant little Sunday evening "professional chats" of the Edwin Forrest Lodge of the Actors' Order of Friendship have proved so successful that it is probable they will be continued indefinitely. On Sunday evening, March 2, there will be a literary and musical entertainment at the rooms of the Lodge in the Broadway Theatre, the principal feature of which will be a half-hour talk to the actors by F. F. Mackay. The entertainment will commence at 8 P. M.

"Punch" Wheeler's American Alcazar Comic Opera company, now touring Mexico, includes the following people: Agnes Sherwood, Julia Christin, Alice Freeman, Schenk Sisters, Little Minerva Adams, Melitha Adams, Arma Dase, Mabel Ross, Sisters Kilgour, Maggie Wheeler, Jerome Sykes, Chas. A. Gilbert, Edward Gervaise, Russell Haines, Fox Ward, Dan Brasill, Wallace Melville, Geo. H. Rareshide, musical director: Ben Dodson, advance agent; Paul Powell, subscription agent.

Manager W. C. Lyon of Lyon's Opera House, Sunbury, Pa., writes that a man giving his name as L. B. Kent, and representing himself to be the advance agent of A Rag Baby company, made a contract with him for a date, swindled him out of $11.50, which was to have been paid on the night the company opened. Kent played this little game on other managers in that section. Manager Lyon, two days afterwards, learned that Kent was a swindler. Mr. Lyon states that he sent a warning about this scamp to the *Clipper*, but it wasn't published.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Alcott, Gussy	Graves, John L.	Moffit, Jas. S.
Ashlin, Willard	Gill, Mr.	Mack, K. H.
Anderson, Wm. C.	Gerome, Elsie	McCaull, J. A.
Anderson, Mortis	Gilbert, Estelle	Norton, John W.
Arthur, Joseph	Gardiner, Chas. R.	O'Brien, Annie
Ames, Amy	Gerald, Florence	Ong, Mr.
Adams, Jr. Annie	Hilford, Maria	Pratt, Charles
Bonner, Marjorie (p'k'ge)	Hartman, F. L.	Pendleton, J. F.
Bennett, C. D.	Herrman, Prof.	Physios, Jno
Barlow, P. F.	Haddock, J. S.	Paul, Oliver
Bland, Mrs.	Haverly, Burt	Petrovsky, Marie
Bunn, Sapreed	Hawthorne, Nellie	Parks, George
Bosworth, Frank	Hall, N.	Price, Sallie
Blake, H. C.	Husted, H. E.	Paul, W. H.
Benton, Irene	Hopson, David	Padgett, J. C.
Barker, Geo. V.	Hatfield, Joe	Parrish, Edwin
Bennett, Ada	Higgins, E. A.	Palmeni, J. W.
Bernard, Adolph	Hudson, Chas. M.	Rutledge, Lucille
Brady and Tannehill	Hudson, Al (p'k'ge)	Russell, John H.
Burbridge, C. J.	Hartmann, C. Sadichi	Rochester, W. F. "Reliable Manager"
Bryant, W. F.	Hopper, Wallace	Rhea, Mlle.
Crane, E. J.	Hart and Hard	Rareshide, Geo H
Calhoun, J. J.	Irving, Phil H.	Russell, Capt. H.
Collin, Harry	Jones, L. C.	Ring, J. J.
Carpenter, Annie	Jarrett, H. C.	Rosedale, Emma
Cummings, Ellen	Jane, George W.	Ray, Ed
Campbell, Isabel	Jones, E. C.	Reed, Geo. W.
Calder, W.	James, Louis	Schultz, E. D.
Cottrelly, Madame	Jeffries, Maud	Sheddon, A. J.
Cannon, Miss	Johnston, W. J.	Sweeney, Carrie
Cooper, Chas.	Kurel, Julie S.	Stringham, Mrs. S.
Clifton, George	Kendall, Ezra	Stuart, Harry C.
Downey, Helen	Kerr, George	Standish, Helen
Deane, Frank	Lewis, Arthur	Stuart, Wm.
Daly, Carroll	Lens, Ada	Stuart, Trixy
Durham, Sidney	La Verne, Lucile	Sargent, Henry
Dunn, Sidney	Lockaye, Wilton	Sheridan, Jno. J.
Dunne, A. C.	Lorraine, Lena	Varian, J. C.
Dacre, Annie	Leonard, G. Herbert	Varney, Collin
Dell, Wm.	Lane, H. P.	Tyler, Odette
Dewsnill, May	Lane, Angie	Trimm, C. M.
D'Arcy, Lorena	Landor, Frank	Tyler, Mrs. F.
Dunne, J. W.	Langdon, Julius	Turner, Carrie
Dietz, Frank	McCoy, Charles	Taber, Cyril
Dixon, Fred	Mannion, Aileen	Thorne, Edith
Davidge, Wm.	Maurice, L.	Walters, Rex T.
De Lang, Louis	Mansfield, Alice	Wallis, Jas.
Dean, J. C.	Moriarty, Marcus	Walter, A.
Dittman, C. H.	McIntyre, Maud	White, Thos. E.
Eberhart, Geo.	Morrison, J.	Washburn, L. W.
Edgar, George	McAllister, Flora	Williams, Dan
Eagels, Wm.	Meade, F. Gordon	Webster, Lelia M.
Elton, Alice	McGrath, Thos. H.	Williams, Gus
Emmet, Grace	Mortimer, Chas.	Wilcox, Josephine
Elbon, Jennie	Mosier, W. E.	Wiley, Dora
Edwards, W. H.	Murdock, Mortimer	Webber, Harry
Eagle, Oscar	McDonald, Frank	Wards, Fred.
Energy, Edward	Miller, George S.	Watcham, Harry
Elliott, W. T.	Mattox, F. S.	Webber, E. L.
Fitch, H. C.	Marriott, Charles	White, Lavinia
Finch, Alice	McGregor, Annie	Worth, Miss Sydney
Fluck, W. E.	McCaul, C. D.	Wynne, Agnes L.
Feeley, Al	Mitchell, Flora	Wells, Girard
Field, Al G.	Mestayer, W. A.	Young, Sam
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CHICAGO.

The production of Pinafore at the Auditorium fulfilled every expectation so far as the stage setting was concerned. The co., organized by J. C. Duff, while adequate in most respects, was rather weak in one or two important essentials, notably Ralph Rackstraw and Josephine, sung by Louise Natali and Charles O. Bassett. The entire stage was used to set the scene on board H. M. S. *Pinafore* and the opera never had such a realistic mounting. Back of the deck, and looking over the taffrail was a great expanse of water. Here were four large and admirably arranged men-of-war, full-rigged, and a training-ship hulk. These rose and fell, and rocked gently with the heaving tide during the entire opera, and gave a genuine salt water flavor to the action. Small sailboats moved to and fro. When the Admiral's barge came out in the distance, the guns of the nearest ships were fired in a salute, and the idea of distance was well maintained by the boom of the report after each discharge. In the second act, which is a night scene, the ships were seen with the light at the masthead and illuminated cabin windows, etc. In the extreme distance was the town of Portsmouth, also with lights twinkling. Digby Bell as Sir Joseph Porter, Laura Joyce Bell as Little Buttercup, Mark Smith as Captain Corcoran, W. H. Clark as Dick Deadeye, and W. McLaughlin as the Boatswain all made distinct hits. The chorus numbered sixty voices and was excellent. The vast theatre has been filled at every performance and the operetta will be given part of this week. Mikado next, to be followed by Pirates of Penzance.

The Gondoliers is running along smoothly at the Opera House and it has attracted large audiences. The cast has been strengthened by the addition of Louise Paullin as Tessa, and the acting of the principals has greatly improved. There is no doubt that the opera as a whole leaves a feeling of disappointment, probably because too much was expected from the authors. Compared with a lot of the trash that is now being dished up in the guise of comic opera by innumerable cos., The Gondoliers must be accorded superiority over at least two-thirds of them. It has the merit of having several well defined characters and the music is at least original, and needs no filling out with tunes of the "McGinty" calibre. Manager Henderson, in order to get the dates he wants at other cities, will take the co. on a tour after this week. Bluebeard, Jr. 23.

At the Columbia large and greatly pleased audiences witnessed The Exiles, presented by a strong co. headed by Theo. Hamilton. The drama has not been seen here for so long that it was really new to most playgoers. Same this week.

The Howard Athenæum co. drew splendid houses at Hooley's, and the new specialties were received with great applause. Carleton Opera co. in The Brigands 17.

Louis James, the talented and versatile actor, has had appreciative audiences at McVicker's, where he has appeared in a round of legitimate drama, including Ingomar, Julius Cæsar, Hamlet, Richard III., etc. Rudolph Aronson's New York co. in Nadjy 17.

The return of The Bostonians to the Haymarket was honored with a crowded house, and the members of the co. received a hearty welcome as they appeared. During the week the operas Suzette, The Musketeers, Pygmalion and Galatea, The Poachers, Fatinitza and Bohemian Girl were sung, and the theatre was crowded at every performance during week closing 15. Marie Stone, Jessie Bartlett Davis, W. H. McDonald, H. C. Barnabee and Tom Karl renewed their former successes. Joseph Murphy in Shaun Rhue 16.

Francis Wilson's Opera co. in that merry mixture of farce and comic opera, The Oolah, had a prosperous week at the Grand Opera House. Same week of 17.

Kate Castleton in A Paper Doll met with a favorable reception at the Windsor. John D. Gilbert and Richard Gorman support her. Louis James 17.

Edward Hanlan, the oarsman, was a star in the drama A Dark Secret week closing 15. and the theatre was crowded nightly to see him scull across the tank. Harry Lee in The Suspect 17.

Edwin Arden in his Irish drama, Barred Out, did a fair business at H. R. Jacobs' Clark Street Theatre week closing 15.

At Jacobs' Academy Siberia drew good houses week closing 15. A Dark Secret week of 17.

Agnes Herndon presented her new drama La Belle Marie at the People's to a succession of crowded houses week closing 15. The play deals with the life of an adventuress, made so by the wrong done her in her youth, and the working out of her revenge on the man who wrecked her life is the motive of the drama. Miss Herndon looks regal, dresses superbly and acts better than in any of her previous pieces. A Clean Sweep 17.

At the Standard, Dan Kelly in After Seven Years, had a successful week. Nick Roberts' Specialty co. 17.

Dan Mason in A Clean Sweep amused large crowds at the Criterion. She 17.

Joseph H. Keane, a well known actor, died at his home in this city 6 and was taken to Benton Harbor, Mich., for burial. He was born in Kingston, Canada, Sept. 14, 1845. He was a member of Laura Keene's co. for a long time and of late years became known throughout this country in Rip Van Winkle. He also starred in his own play, Mrs. Partington. He leaves a widow and three children.

The benefit 9 to Assistant Manager George A. Fair, of the Haymarket, was a rousing one. The theatre was packed, and Mr. Fair did himself proud as Genarro in an act of Lucretia Borgia, in which he was asisted by Mrs. Fair (Melissa Breslau) and Louis James. A host of volunteers from other cos. in the city appeared. The benefit was the first that ever Mr. Fair had taken in twenty years of theatrical experience. The receipts were over $2,000, and many friends sent in cheques to Mr. Fair for goodly sums in lieu of attending. He has been heard to say that if he had kept out of the bill himself these friends might have come in person to the theatre. Yet he can act, too.

She's a Daisy co. closed at Jacksonville, Ill., last week. Manager D. K. Higgins says he encountered bad business. He will go out again March 1 with a new co.

Bessie Leslie and Arthur Mackley will join Lillian Lewis' co. at Louisville.

Irene Benton and Lotta Meredith joined The Little Trixie co. here.

H. O. Singer, assistant to Arthur Cambridge, has gone in advance of the Worden Dramatic co. Phil Ray, who used to be with Mr. Cambridge, has returned to his old position.

Harry and Maude Dickenson join The Devil's Mine co.

Theodore Hamilton, now with The Exiles, is anxious to go on the road in Dr. Jekyll and Mr. Hyde, in which he has made a great hit.

For some time past, it is alleged, there has been friction between Manager Morton and General Carson, the owner of the Columbia Theatre, which resulted in Mr Morton's resignation. This has been accepted and the theatre leased for a term of years to Will J. Davis, of the Haymarket, an Al Hayman, of San Francisco. The new management will assume control 17, and will be represented by Charles N. Bertram, who will have the business management of the house.

It is said that W. H. Morton will take the road management of Manager Henderson's Gondolier co. Frank McKee goes in advance. Harry Fulton, press agent of the Columbia under Manager Morton's regime, has resigned and will probably go on the road as advance agent.

PHILADELPHIA.

The attractions at the leading theatres week closing 15 were not only remarkably strong, but were of that absolute worth which defies criticism and renders comment almost unnecessary.

At the Chestnut Street Opera House, Booth and Modjeska were announced, but, as all are now aware, Mme. Modjeska was unable to appear, causing a disappointment that was tempered by sympathy. Her absolute inability to fill her engagement was not known, however, to the public until the immense audience had assembled upon the opening night. Upon the announcement being made, accompanied by an offer of the admission money, a very few left the house, but afterward, during the week, the attendance did not seem to have been injuriously affected, as the houses were uniformly large. Minna Gale, who assumed Mme. Modjeska's roles, was already well known to us, and had found favor here; but the circumstances attending her appearance at this time rendered her position peculiarly trying, as criticism was focussed upon her; but she bravely bore the test, and gloriously triumphed, having gained in favor in proportion to the severity of the trial. Mr. Booth is so far beyond criticism in most, if not all, of his roles that he may be compared only with himself, and thus judged it may truly be said that during this engagement he has been seen neither in his best nor his worst phases, having failed to reach the plane of his own best endeavor, by reason of apparent lack of physical effort. The same attraction week of 17.

Charles Wyndham, supported by Mary Moore and his company of clever comedians, appeared at the Broad Street Theatre in David Garrick. He played to large and select audiences, which comfortably filled the seats upon the ground floor, but which left the upper portions of the house comparatively vacant. Mr. Wyndham's impersonation of the title role was original, spirited and in the highest degree artistic. Miss Moore charmed by her gracious presence, her intelligent byplay, and her simple but earnest womanliness. Together they gave a performance remarkable for its spontaneity, naturalness, and lack of sentimentalism or romanticism. The company rendered excellent support, and gave to the entire performance a *vraisemblance* as delightful as it is uncommon. The engagement has yet two weeks to run. The week of 17 will be devoted to The Candidate.

Signor Salvini made what were announced as his farewell appearances at the Chestnut Street Theatre, presenting his usual repertoire. He played to good houses, which were, however, not crowded. Upon the off nights, when Alexander Salvini appeared in A Child of Naples, the attendance was light, although such a result was unwarranted, for our people should avail themselves of every opportunity of seeing so excellent an actor as the younger Salvini. A Child of Naples is, however, not a good play, and narrowly escapes being a very bad one. In the first place, the foundation of its plot is illicit love, a passion which does not even have to bear fruit to become a wrong, but which sins by its very existence. Again, the hero entirely lacks moral sense, and possesses only a low cunning in place of ordinary human intelligence. He is scarcely more than a brute, as capable of remembering kindness as he is incapable of forgetting or forgiving a wrong. We are asked to feel sympathy for the brutish being, because of his absolute ignorance of everything that is good; a being who is equally willing to destroy human life to satisfy his revenge, or to repay a favor. As the play progresses it loses in dramatic force by the entanglement of motives. For instance, at the end of the third act, Cirillo, the child of the streets, attempts to assassinate the Baron Della Rocca. The Baron from motives of jealousy declares a certain Count, who loves the Baroness, to have been his assailant. The Baroness to save her lover tells a falsehood at the expense of her honor; the Count to vindicate her fair fame declares that the Baron has spoken the truth, and that instead of having been in the lady's apartment as she had affirmed, he was really the Baron's assailant. Cirillo in the meantime wisely holds his tongue, but without his interference a fine dramatic jumble has been made. Finally the play lacks singleness, clearness and legitimacy of purpose, and reaches only impotent conclusions. Yet Alexander Salvini by the virility, ingenuousness and grace of his acting almost blinds us for the moment to the faults of the play, and even makes us feel at times for the ignorant cut-throat Cirillo a sort of affectionate regard. He may well esteem this a triumph of his art. His appearance was most picturesque; he alternated from the fierceness of a lion to the gentleness of a lamb, and all the time his poses and his movements were full of a fascinating feline grace. Still his power and his grace are inherently a part of him, and could be better bestowed upon a better play. Miss Brookyn gave him good support, but the balance of the cast was very bad. A Midnight Bell week of 17.

The Two Sisters played to moderate business at the Park Theatre. The play has been greatly improved since last seen here, but is still of little value. It tells only a trite and familiar story, is sketchy in its handling, and affords but little scope for histrionic ability in its portrayal. Old Jed Prouty week of 17.

Little Lord Fauntleroy at the Walnut Street Theatre continued to the same results as upon preceding weeks, the enormous matinee receipts, added to those of the night performances, making a substantial total. It enters 17 upon its fifth and final week, the attractiveness being enhanced for the occasion by the addition of two more youthful stars Wallie Eddinger and Gertie Homan who will divide the labor and the fame with Tommy Russell and Ray Maskell.

Annie Pixley played to good business at the Arch Street Theatre in The Deacon's Daughter. She remains week of 17 appearing in M'liss.

Kajanka which was seen at the National Theatre proved to be a spectacle pleasant to the eye and rendered otherwise interesting by reason of good specialties. It remains week of 17.

The Streets of New York played to satisfactory business at the Standard Theatre. The Boy Tramp week of 17.

The Reilly and Wood comb. which, by the way, is of considerably more than ordinary merit, drew crowded houses at the Central Theatre. The Irwin Brothers' Specialty co. week of 17.

The Silver King, with Edmund Collier as Wilfred Denver, supported by a strong co., played to overflowing houses at Forepaugh's Theatre. E. T. Stetson in Neck and Neck week of 17.

True Irish Hearts plaped to moderate business at the Continental Theatre. Frank Lindon in The Son of Monte Cristo week of 17.

Florence Bindley in Dot had a satisfactory week at the Lyceum Theatre. Mason Mitchell in The Fugitive week of 17.

The Shanty Queen played to good business at the Kensington Theatre. T. J. Farron has now put the stamp of his own personality upon this play and is making it a success. He has a good co. Amy Lee joined the co. last week in place of Gracie Emmet. The Two Johns week of 17.

Good business continued to cheer the management at Carncross' Opera House.

BALTIMORE.

The two operas given at Holliday Street Theatre week closing 15 by the McCaull Opera co. were treats in their way. They were staged and costumed with the attention to detail and liberality that has always characterized the performance of this co. and the cast was, in the main, in excellent hands. Eugene Oudin, though suffering with a cold, sang delightfully and Annie Myers' work, both vocal and dramatic, stood out in bold relief. Her voice has improved since her last appearance here and her acting wonderfully so. DeWolf Hopper was quite himself and Col. Dungan and Jeff De Angel is thoroughly satisfactory. Josephine Knapp was seen at rather a disadvantage, being obliged to do work which was most too much for her owing to the secession of Marion Manola from the co. Clover and Captain Fracassa constituted the week's bill. The attendance was large and fashionable. Stuart Robson in The Henrietta began a short engagement 17. Booth and Modjeska next.

At Ford's Opera House Kate Claxton in Bootles' Baby closed a good week's business 15. The play did not seem to make any very lasting impression on the audiences. The two children were bright and lovable, but the rest of the cast had nothing especial to do and did not do it especially well, unless it was the villain of Mark Lynch, who played with considerable force and effect. The Gondoliers, under the management of John Stetson, opened week of 17. Hands Across the Sea next.

The Corsican Brothers was presented at the Academy of Music last week in very attractive style by Robert Mantell and his company and drew crowded and enthusiastic houses. All the stage settings were picturesque and handsome, and the co.'s work excellent. The Emma Abbott Opera co. in an attractive repertoire is the attraction week of 17. Dixey in Seven Ages next.

Under the Lash, at Forepaugh's Temple Theatre during week closing 13, with Walter S. Sanford in the stellar role, drew well-filled houses twice a day. T. J. Farron and Amy Lee in The Shanty Queen opens 17 with the usual Monday matinee. Peck's Bad Boy next.

At the Monumental Theatre the even run of crowded houses goes steadily on, and the good variety programme offered by the Vaidis Sisters' Specialty co. week closing 15 was witnessed by well-pleased audiences. The Night Owls are playing a week's re-engagement week of 17.

Arizona Joe enjoyed a successful week at the Front Street Theatre in his sensational play Black Hawk. Harry Lindley in A Bride of the West opened 7. Burr Oaks next.

Mark T. Lynch, of Kate Claxton's co., was entertained at Guy's Hotel 15 by thirty of his Baltimore friends.

This week just closed was a memorable one at Ford's Opera House and Albaugh's Holiday Street Theatre. J. T. Ford, Jr., was presented with a bouncing twelve-pound boy 14 and on the same day. J. W. Albaugh, Jr., became the father of a sweet baby girl.

Annie Myers, of the McCaull co., has been busy as a bee all week fixing up and refurnishing her snug little house on Edmonson Avenue, near Harlem Park. I had the pleasure of spending an evening with her and her family during her stay here, and as a hostess she is as charming as she is in the opera.

Eugene Oudin and C. W. Dungan were entertained at lunch afternoon of 14 by General Felix Agnew, of the Baltimore *American*.

In the third act of Bootles' Baby at matinee on Wednesday, the rooster which is used in the play nearly broke up the play. After he was taken off the stage and placed in his coop and just as the father of Mignon was discovered and all the audience were in tears, the rooster declared himself in a series of well-regulated crows. Everybody laughed, actors, audience and all.

Robert Mantell had a gala time last week. He accepted invitations to private entertainments almost every evening, and is a great favorite with the world social here.

The Theatrical Mechanics' Association presented Kate Claxton with a handsome floral design at the Wednesday matinee.

Colonel McCaull came over to Baltimore last week to see how things are getting along in Clover. He seems improved in health.

CLEVELAND.

The Opera House was dark the past three nights of week closing 15, owing to the non-appearance of Tillottson's Zig-Zag co., which is reorganizing in Chicago. Kiralfys' Water Queen was presented the latter half of the week to big business. Two Sisters 17; Francis Wilson 24.

Margaret Mather did an excellent business at the Lyceum Theatre week closing 15. The repertoire presented included Romeo and Juliet, Leah, The Honeymoon, Gretchen and Lady of Lyons. The co. gave good support. Howard Athenæum co. 17; Lyceum Theatre co. in Our Flat 24.

A Bunch of Keys proved a drawing card for the Cleveland Theatre week closing 15. The co. was far above the average, and kept the audience in a constant roar of laughter. Galley Slave 11; Hardie and Von Leer 24.

The Legal Wrong co. appeared at the Star week closing 15 to good business. George O. Morris was supported by a very efficient co. James F. Green, the comedian of this co., is very good and shared the honors with Mr. Morris. Leonzo Brothers 17.

The Cleveland Theatre will begin Sunday night performances with The Galley Slave 16. The new departure will probably be successful, as the Star and Academy of Music have had crowded houses on Sunday nights this season.

George Morris, starring in A Legal Wrong, was at one time in John Ellsler's stock.

Managers Miller and Hartz are in New York on business.

It is rumored that Andrew McKay, manager of the Galley Slave co., has fallen heir to a large fortune.

SAN FRANCISCO.

FEB. 4.

Shenandoah opened at the Baldwin last night. The play was warmly received, and it will probably be some time before Mr. Hayman will be allowed to withdraw it. Joseph Holland and Frank Carlyle were cordially greeted and they are both very popular here. Esther Lyon made a pleasing impression. There is nothing underlined.

Said Pasha has returned to the Bush. Fred Urban and Stanley Felch are the only two members of the original cast. Alice Gaillard was ill last night and her part was creditably sung by Mamie Taylor. Maggie Mitchell comes to the Bush next and then Cleveland's Minstrels.

Roland Reed is doing a fine business at the California in The Woman Hater. Frederick Warde in Virginius next week.

The Great Blythe Case, a new play, by Fred Maeder, was produced at the Aicazar last night. The play pictures the early life of Tom Blythe, a gypsy, who came to California in the early days, and subsequently amassed a fortune. The scenes are a gypsy camp in England; the ship *Antelope* on its way to California; street scenes in San Francisco, showing the old land-marks in 1849; a panorama of the great fire of 1850, and numerous illustrations of California life from 1849 to 1889, ending with the great fight going on for Blythe's millions in the Probate Court. E. J. Buckley made the most out of a thankless part. L. R. Stockwell as Reuben P. Bulwinkle, James M. Ward as Barney Flynn and Carrie Clark Ward as Mollie Flynn carried the humorous portion of the piece through by main force of character acting. In the Gypsy Queen and Alice Edith, Ethel Brandon exhibited the usual finish that she gives to the parts she assumes.

The Press Club's annual benefit occurs afternoon of Feb. 14.

Frank Strelinger, brother of M. B. Curtis, is here.

J. J. Ryan is in advance of Said Pasha.

Patti's forty-eighth birthday will be celebrated during her Frisco opera season. She has a birthday every time she comes here.

August Hinrichs has written a good overture for Shenandoah.

Roland Reed celebrated the sixty-first anniversary of the marriage of his mother and father Jan. 29.

LATER.

FEB. 11.

For the week just closed Shenandoah won all the laurels. The Baldwin's standing room sign was out every night. Sol Smith Russell follows Feb. 24.

Said Pasha did remarkably well at the Bush. This is its last week.

Maggie Mitchell next week, to be followed by Cleveland's Minstrels.

Roland Reed thought he was in his last

nights last week at the California, but he wasn't, for Frederick Warde failed to arrive yesterday, and The Woman Hater was presented last night. To-night Mr. Warde will present Virginius, as he and his co. have arrived.

The Great Blythe Case took but one week to satisfy everybody at the Alcazar, and last night Wicked London was brought out for the first time upon any stage in America. The play is by Frank Harvey. It is a melodrama, simon pure, better than many and not so good as some, notably one of the author's own—Shadows of a Great City. Next week, Drink.

The Patti-Tamagno opera season was opened with William Tell last night. Tamagno sang the part of Arnold. In the second act he sang with such power and brilliancy that the audience rose in their seats *en masse*. The opera season will be a failure, however, owing to a great deal of illness prevailing in this city. Indeed, business theatrically here now is not good. It was up to about Thanksgiving, but since then it has been discouraging at all the houses here.

Al Hayman had a thrilling experience on snow-shoes up in the mountains hunting for Shenandoah, but he found it, and the play is here running to bumper houses.

Manager Jay Rial, of the Grand Opera House, is now Impressario Rial. In the absence of Marcus Mayer, Mr. Ryal has charge of the Patti-Tamagno opera season. This is not new to him, as he has been manager of Clara Louise Kellogg.

BOSTON.

The old comedy season at the Museum closed 14 with Sweethearts and David Garrick, the same bill which J. B. Mason selected for his benefit 15. Rosedale week of 17.

Rosina Vokes and her co. are booked for two more weeks at the Tremont. The bill for week of 17 consists of three pieces for each night—A Game of Cards, The Circus Rider and The Rough Diamond. The business has been something remarkable thus far, and the attendance has been from the best class of theatregoers.

At the Hollis Street week of 17, The Private Secretary, with William Gillette in the principal character.

Klaw and Erlanger's co. is at the Globe with Jessop and Teal's Great Metropolis. The price itself is not remarkable either for originality or construction, but the scenic effects are fine.

Frank Daniels is at the Park with Little Puck.

Herrmann's Transatlantiques are playing a return engagement at the Boston week of 17.

Joseph Haworth closed a two weeks' engagement at the Grand Opera House 15. W. A. Brady's After Dark week of 17.

The Two Mac's co. is at the Howard Athenæum, with several new attractions.

Henry Guy Carleton's new piece, The Pembertons, comes to the Hollis Street F-b. 24, with Miss Edsall, a *protegé* of J. M. Hill's, in the leading part.

Harry Dixey comes to the Globe March 3 in The Seven Ages for two weeks, followed by the Howard Athenæum Specialty co. March 31. Later Bronson Howard's Shenandoah will have a six weeks' run.

Mr. Gillette's new play, The Comforts of a Home, will be brought out immediately at the Museum by Manager Field, and a long run is expected.

Mrs. Susan W. Mason, mother of J. D. Mason of the Museum, died in this city on Wednesday last after a very brief illness. Her funeral was attended by the entire Museum co.

Preparations are going on steadily for the annual benefit of the Boston Lodge of Elks. Wilson Barrett, Miss Eastlake and George Barrett will come specially to take part in the performance.

NEW ORLEANS.

The great crowds that arrived in the city last week to attend the Twenty-sixth Saengerfest of the North American Saengerbund filled the theatres nightly and a big week's business was done all around.

The Ferguson and Mack secured the biggest share of the business. The co. opened in McCarthy's Mishaps at the St. Charles Theatre 9 to a packed house. The performance made an immense hit, and the capacity of the theatre was tested nightly. Barney Ferguson, the head of the very clever co., is almost as good as Billy Barry. J. S. Mack also made a hit, while Lizzie Daly's dancing created a furore. Jefferson-Florence co. 16.

At the Grand Opera House W. H. Powers' co. did splendidly in Con T. Murphy's Fairies' Well. This was the first production of this play in this city, and it met with a most favorable reception. Mr. Powers' co. is an excellent one, and was evidently selected with care. Carroll Johnson, always a big favorite here, made an ideal Irish lad, as far as looks are concerned. His acting was earnest and conscientious, but Mr. Johnson should not lug in his old minstrel specialties. John F. Ward and Charles Frew merit mention for good work. Hanlons' Fantasma co. 16. Boston Ideals 23 two weeks.

James O'Neill opened at the Academy of Music 9 to a small-sized audience. Business picked up steadily, however, and the end of the week showed a successful engagement. Of course, Monte Cristo was the play. Monte Cristo is losing interest and the name of James O'Neill is all that keeps it at the front. The supporting co. is only fair, with the exception of Nat D. Jones as Caderousse. Fanny Davenport 16.

A Chip o' the Old Block was given its first presentation here last week at the Avenue Theatre to large audiences nightly. Zozo 16.

The bill for the Jefferson-Florence engagement at the St. Charles Theatre this week will consist of The Rivals and The Heir at Law. The prices for admission are fixed at $2, $1 and fifty cents. The prices for the Davenport engagement at the Academy of Music have also been raised to $1.50, $1 and fifty cents.

Mrs. Bidwell, who announced the sale at auction of the St. Charles Theatre in April, has changed her mind, and will not only retain the theatre but manage it herself.

ST. LOUIS.

The engagement of Wilson Barrett at the Olympic Theatre week of 8 was a big success in every way. Claudian, The Silver King, as well as Hamlet and Nowadays—the last two by special request—were presented in the best manner possible and with great regard to detail. Mr. Barrett and Miss Eastlake were strong in their different characters, and were both most enthusiastically received at each performance, being called before the curtain after each act, almost every night. Their supporting company was a most excellent one. Their business was big. Little Lord Fauntleroy week of 16.

William Redmund and Mrs. Thomas Barry, in Herminie, at the Grand Opera House, did a small business week closing 15. The play was a clever one, well mounted and produced, while the two stars, as well as the majority of the company, fully capable of getting all possible out of the romantic melodrama. Our Flat week of 16.

Fantasma packed Pope's Theatre during its engagement. Many new things have been introduced since its last engagement here, making it more attractive and popular than ever before. The cast was better, too, than on any of the previous visits. The engagement was one of the big weeks of Pope's Theatre season. Charles Gardner in Fatherland week of 16.

The Suspect at People's Theatre did a good business during the week closing 15. Henry Lee is a fine character actor and Miss Seligman, who is yet young on the stage, promises well for the future. Their support was fair. Miss Seligman, being a former St. Louisian, more than passing interest was taken in her acting. St. Felix Sisters week of 16.

Nick Roberts with his well-worn Humpty-Dumpty company did a fair business at the Standard Theatre. Rose Hill's Burlesque and Folly co. week of 16.

Matt Ryan, the rotund manager of the People's Theatre filled that house 17, on the occasion of his benefit.

George McManus, the treasurer of the Grand Opera House, had a big benefit on the same night. Both houses had their capacity tested, and both beneficiaries were happy because their friends rallied round them in such numbers.

E. P. Myerson is now managing The Suspect co. He took charge only a short time ago.

Ross Birch, the member of the Primrose and West Minstrel co, who attempted suicide Feb. 1, died in the hospital here on Friday last.

A *déjeuner à la fourchette* was given in honor of Wilson Barrett by prominent members of the Elks Club on the morning of 15. The affair was very enjoyable.

The Said Pasha opera troubles were settled in court here last week. Mr. Stahl, the plaintiff, won the suit against Mr. Kreling. Mr. Stahl's attorney has now the manuscript, orchestration, prompt books and twenty-one parts of the opera waiting for Mr. Kreling to send for them. The property is valued at $1,000.

LOUISVILLE.

Primrose and West's Minstrels drew two very large audiences at Macauley's 10, 11. Performance unusually good. Lew Dockstader made his first appearance in this city and made a hit. The Boston Ideals presented Lucia 12 with a very strong cast. Business large. The co. is *en route* for New Orleans where it will fill an engagement during Mardi Gras. Cora Tanner in Fascination finished the week creating a most favorable impression. Kate Castleton next.

At the Masonic, Rose Coghlan in Jocelyn, Forget-Me-Not and Peg Woffington drew large business. Co. in support especially John T. Sullivan very good. Hal Reid in his own play, a new one, Homespun Hearts, was the attraction the closing three nights. It is a play of homely life telling a not too original story in an affecting way.

A Legal Wreck at Harris proved a drawing attraction. A Rag Baby follows.

Straight variety at the New Buck also called out fair patronage.

Manager Barcum, of A Legal Wreck co., is to be an American Association baseball umpire next season. He was a very much-interviewed man while here.

Walter S. Mathews contemplates a tour in the interest of the Confederate Monument Fund. He will play a tragic repertoire, supported by Henry Darton, Ed. E. Risley and a capable co.

At an early date the Elks will banquet Dr. Quinlan, of Chicago, and Allan J. Myers, editor of the official organ of the Order. A social session will follow. The local lodge is in a flourishing condition.

News comes from England of the success of Laura Johnson. The young lady is a Louisvillian of fine family beauty and talent. She was with Modjeska for a short time and was favorably mentioned.

John Warner is dead. Probably no man was ever more expert as an usher in places of amusement than he. He handled large crowds with perfect ease and was engaged to act a chief during the Patti engagement. A clever fellow, liked by all; sincere regret is felt at his untimely taking off.

The Patti advance sale steadily continues. There is every indication the engagement at the Auditorium will prove an event whose equal never was seen in this section of the country.

ALABAMA.

TALLADEGA.—Chambers' Opera House (Geo. W. Chambers, manager): Daniel Boone co. 7; notwithstanding very inclement weather there was a full house.

BIRMINGHAM.—O'Brien's Opera House (Frank P. O'Brien, manager): Carroll Johnson in Fairies' Well pleased small audiences at matinee and evening 8. Patti Rosa played to the capacity of the house 11, 12, presenting Margery Daw and Love and Duty.==ITEM: Patti Rosa is an honorary member of the Birmingham Rifles. The Rifles attended the performance 10 in full dress uniform, and after the play was over Miss Rosa and co. was tendered a complimentary reception.

ARKANSAS.

LITTLE ROCK.—Capital Theatre (W. O. Thomas, manager): Lewis Morrison presented Faust to splendid business 11, 12.

CALIFORNIA.

SANTA BARBARA.—Santa Barbara Opera House (William Mensel, manager): A Postage Stamp 10. in A Social Session to good business 3.

SAN DIEGO.—Louis Opera House (Isador Louis, manager): The Postage Stamp co. appeared before a crowded house Jan. 27 in A Social Session. An Arabian Night was presented 31 and A Night Off to medium houses.==ITEM: The D Street Theatre will be reopened under the management of J. R. Dodge. The initial attraction will be Hans the Boatman.

RIVERSIDE.—The Loring Opera House (Loring Opera House co., managers): Rice and Dixey's Pearl of Pekin drew a full house 3.

LOS ANGELES.—Grand Opera House (Harry Wyatt, manager, R. S. Douglas, associate manager): The Emma Juch Opera co. closed their engagement here 3, when Mignon was given to a very large house. Hans, the Boatman, played to small houses 6 8. Joseph R. Grismer and Phoebe Davies week of 10.==Theatre.—(McLain and Lehman, managers): The company playing Daly's successes, A Night Off and An Arabian Night, although a very good one, met with but indifferent financial success.==Excelsior: A. M. De Lisser, treasurer of A Night Off co., while on the top of Wilson's Peak found The Dramatic Mirror in a hut.

FRESNO.—Rigg's Theatre (Charles Rigg, manager): Emma Juch English Opera co. presented Faust to a large audience 4. Receipts, $1,000.

COLORADO.

PUEBLO.—Deberemer Opera House (George W. Haight, manager): A Hole in the Ground to good houses 7, 8.

DENVER.—Tabor Grand Opera House (Peter McCourt, manager): The Jefferson-Florence co. closed a remunerative week 8. Prices were advanced to $2.50 for down-stair seats. The engagement was a great treat artistically. Mrs. Drew was as generously received as the principals.==Metropolitan Theatre (L. G. Hanna, manager): Spider and Fly had crowded houses week closing 8.==Items: Messrs. Jefferson and Florence are said to have presented the cripple boy, who guards the Tabor stage door, with $100.

CONNECTICUT.

HARTFORD.—Opera House (P. F. Proctor, manager): Edward Harrigan in Old Lavender 6-8 to good business. W. A. Brady's After Dark to an appreciative audience. Effie Ealer presented her new play The Governess 13 to remunerative business.==Elks: The seventh anniversary of the local Lodge of Elks was celebrated by a banquet and social at the United States Hotel 11. Over 125 members of the Order were present and the affair was a decided success. Among those contributing to the social were Musical Dale, Brown the Whistler and Michael Welch of the New York Baseball Club.

NEW HAVEN.—Proctor's Opera House (Proctor and Turner, managers): Effie Elsler in The Governess to good business 10-12. Dan'l Sully to fair houses 13-15.==Grand Opera House (G. B. Bunnell, manager): Storm Beaten to small audiences 10-12. The Boy Tramp presented by Mme Neuville and good co. filled the house as usual.

BRIDGEPORT.—Proctor's Grand Opera House (C. Belknap, manager): Herrmann mystified a large audience 10. Edward Harrigan in Old Lavender 11, 12, very satisfactory performances to large attendance. The Forresters' Burlesque co. 13-15 to fair business, which was more than they deserved.==Hawe's Opera House (R. Tomlinson, manager): The Boy Tramp 12 to a top-heavy house.

BIRMINGHAM.—Sterling Opera House (Jean Jacques, proprietor): Frank Daniels in Little Puck to a large and well-pleased house.

MERIDEN.—Delevan Opera House (T. H. Delevan, manager): Edward Harrigan presented Old Lavender for the Elks' benefit to a very large house 13. W. A. Brady's After Dark to a big house 14.

TORRINGTON.—Opera House (F. R. Matthews, manager): E. P. Sullivan, supported by an excellent co., presented Pate to a large and delighted audience.

WATERBURY.—Jacques Opera House: Edward Harrigan presented Old Lavender to a crowded house 13. Little Puck to a fair-sized audience 14.

WILLIMANTIC.—Looner Opera House (S. P. Loomer, proprietor): Johnny Prindle in Reuben G 12 to a medium house 12.

WINSTED.—Opera House (J. E. Spaulding, manager): Lucier Novelty co. played to good business 7. This co. always has a warm welcome here. Sam Young, comedian, and H. W. Barber, leader of the orchestra, formerly resided here.

DELAWARE.

WILMINGTON.—Proctor's Grand Opera House (Proctor and Soulier, managers): The Rentz-Santley co. to good business 10. Rice's Corsair 11, 12 to very good houses. W. S. Cleveland's Minstrels to crowded houses 13.

DISTRICT OF COLUMBIA.

WASHINGTON.—J. K. Emmet had good houses at Albaugh's in Uncle Joe. McCaull's Opera co. will present Clover and Captain Fracasse week of 17; Stuart Robson 24. Nat Goodwin and his capable co pleased large houses at the National in A Gold Mine. Lyceum co. in The Wife 17; Emma Abbott 24. My Partner was well presented at Harris', will be followed by the White Slave 17. Max Bruch's oratorio, Arminius, was given at Lincoln Music Hall 12 by the Choral Society, assisted by Miss Gertrude Edmands, W. H. Lawton and George Prehn. A large and fashionable audience attended. A brilliant audience enjoyed the concert of the Boston Symphony Orchestra 13.

FLORIDA.

JACKSONVILLE.—Park Opera House (J. D. Burbridge, manager): Charlotte Thompson in Jane Eyre and East Lynne 11, 12 had to contend with bad weather, and houses were not as large as this co. deserved. McCabe and Young's Minstrels 13 to a crowded house. Performance good.

SANFORD.—Opera House: Hattie Bernard Chase 18. A Great Scheme 25.

GEORGIA.

SAVANNAH.—Savannah Theatre (T. P. Johnson, manager): Kiralfys' Lagardere to good business 7, 8. Prof. D. M. Bristol's Educated Horses opened a week's engagement 10 to a fair house.

ATLANTA.—Opera House (L. De Give, manager): McGibeny Family 7, 8 and matinee to light business. Little Lord Fauntleroy co. 10, 11 and matinee drew packed houses. The matinee receipts were $960. Lagardere 12; good business.

AMERICUS.—Glover's Opera House (G. W. Glover, proprietor): Prof. D. M. Bristol's Equescurriculum 3-5 to paying business. McCabe and Young's Minstrels 7 to moderate business. Audience well pleased.

AUGUSTA.—Grand Opera House (Sandford H. Cohen, manager): Emma Abbott Opera co. 7, 8 to good business. Lagardere 11; light house.

THOMASVILLE.—Opera House (J. W. Reid, manager): Patti Rosa under the auspices of the Thomasville Guards presented Margery Daw to one of the largest audiences of the season 5. Performance mediocre. Charlotte Thompson in Jane Eyre to a small house 10.

NEWNAN.—Reese's Opera House (Dr. J. P. Reese, manager): The McGibeney Family gave one of their musical entertainments 11 to the largest and best pleased audiences of the season. Fitzpatrick's Rip Van Winkle co. 13, gave moderate satisfaction.

ILLINOIS.

CHAMPAIGN.—Opera House (S. L. Wilson, manager): Charles K. Higgins' Concert co. gave a good entertainment to a small house 10. Hatch Opera co. 18.

BLOOMINGTON.—Dudley Theatre (Perry and Baker, managers): Henry Lee in The Suspect to a small audience 6. Two Old Cronies to the capacity of the house 7. Si Perkins to a light house 10. Pat Rooney 11; fair sized house. Said Pasha by an inferior co. to a deservedly poor business 12.

ELGIN.—Du Bois Opera House (Swan and Jencks, managers): The Bostonians presented Pygmalion and Galatea to a crowded house 7. John Dillon in Wanted the Earth 11 to good attendance.

PANA.—Hayward's Opera House (Louis Raley, manager): Only a Farmer's Daughter pleased a fair sized audience 11. Hatch Opera co. to S. R. O. 13.

LA SALLE.—Zimmermann Opera House (Ed C. Zimmermann, manager): Keep It Dark played a return engagement 7 to fair business. St. Felix Sisters in A Royal Hand 11 to a crowded house.

DECATUR.—Grand Opera House (P. W. Haines, manager): Bostonians 4 in Fatinitza to not a very large, but a highly appreciative audience. Two Old Cronies 8 to top-heavy house; performance poor.

ROCK ISLAND.—Harper's Theatre (C. A. Steel, manager): Keep It Dark to good business 5. Katie Castleton in A Paper Doll to only a fair house but well pleased audience 7.

ROCKFORD.—Opera House (C. C. Jones, manager): The Bostonians presented The Musketeers at matinee and Don Quixote evening to crowded houses 8. Jessie Bartlett Davis sustained the title role in a pleasing manner and won a double encore.

STREATOR.—Plumb Opera House (J. E. Williams, manager): Si Perkins had a large audience 8, but failed to give satisfaction.

JOLIET.—Opera House (R. L. Allen, manager): St. Felix Sisters in A Royal Hand 10 to light business; performance satisfactory.

GALESBURG.—New Opera House (W. P. Bailey, manager): St. Felix Sisters 12 to a medium house, giving the best of satisfaction. Si Perkins 13 to large house and everybody pleased.

QUINCY.—Opera House (I. Schoeneman, manager): Grau's Opera co. gave The Brigands to a very large house 12.

SHELBYVILLE.—Opera House (Philip Parker, manager): Charles A. Loder in Hilarity to a large house 8.

MONMOUTH.—Opera House (C. Shultz, manager): Katie Emmett in Waifs of New York to fine business 3.

MOLINE.—Wagner's Opera House (R. G. Clendenin, manager): Rose Hill's English Folly co. 12; packed house.

INDIANA.

INDIANAPOLIS.—Grand Opera House (Dickson and Talbott, managers): Cora Tanner presented Fascination to large and appreciative audiences 10-12.==English's Opera House (Dickson and Talbott, managers): Donnelly and Girard did a very large business in Natural Gas 6-8. Webster and Brady's She 13.==Park Theatre (Dickson and Talbott, managers): The Bennett-Moulton Opera co. played to S. R. O. at increased prices week closing 15. N. S. Woods 17.==Items: W. C. Boyd, who was in the city ahead of Jim the Penman was formerly treasurer of the Park Theatre. He goes with Forepaugh's Circus in the Spring.—Will Dickson, Treasurer of the Grand, has returned from a trip to Dayton.—The Deaves Sisters have again temporarily closed season.—Joseph Gordon, the ex-Treasurer of the Grand, is in the city and his cheery laugh echoeth from hill to hill.—C. L. Ainsworth, late of the Life in New York co., is writing a play which he will endeavor to place on the road for a short Summer season.—The Indianapolis Literary Club has tendered J. W. Riley a reception.—Dickson and Talbott have ordered the doors of all their theatres to be closed five minutes before the curtain falls on the last act of a performance, and to remain so until the end of the act. This is done to prevent people from being disturbed by the boors who always want to spoil a performance by rushing out before it is over.

ANGOLA.—Carver's Opera House (O. Carver, manager): McCullum's Monte Cristo co. week of 10 to crowded houses.

PERU.—Emerick's Opera House (S. C. Constant, manager): The California Opera co. in Said Pasha to a large and delighted audience 10. Little Trixie to a good audience 14.

TERRE HAUTE.—Opera House (Wilson Naylor, manager). Sutton's U. T. C. co. to good business 8. Mestayer and Vaughn in Tourists in a Pullman Car to a fair house 10. Webster and Brady's She to a large house 12. Little Lord Fauntleroy 13 matinee and evening to light business.

MARION.—Sweetser's Opera House (R. C. Middleton, manager): Boston Symphony Orchestra Club 7 delighted a large and fashionable audience. Two Old Cronies played a return engagement 13 to S. R. O. Everybody pleased.

LA PORTE.—Hall's Opera House (W. C. Miller, manager): In the Ranks co. to a light house 3.

CRAWFORDSVILLE.—Music Hall (Leslie Davis, manager): The St. Felix Sisters in A Royal Hand 5 to a fair audience.

KOKOMO.—Opera House (Howard E. Henderson, manager): Boston Symphony Club to a large house 8. Two Old Cronies 12, return date, to S. R. O.

EVANSVILLE.—The Grand (M. J. Bray, Jr. manager): Lewis Morrison's Faust delighted a large audience 6. Hanlons' Fantasma to packed houses 7, 8. The Boston Ideals in Il Trovatore and Rigoletta to good sized audiences 10, 11.==Grove's Opera House (T. J. Groves, manager): Donnelly and Girard in Natural Gas to a packed house 2. Performance excellent. Chaos Flat 9, to a fair house.

LAFAYETTE.—Grand Opera House (F. E. D. McGinley, manager): Two Old Cronies played a return date 11 to good business.

MICHIGAN CITY.—Opera House (George C. Marsh, manager): George Hoey's Keep It Dark co. to big business 10.

VINCENNES.—Opera House (Frank Green, manager): The Deaves Sisters in Chaos Flat to fair business 8.

NEW ALBANY.—New Albany Opera House (John Harbeson, manager): W. J. Fleming's Around the World in Eighty Days gave poor satisfaction to good sized audience. Gilbert and Dickson's She co. played to a small but well pleased audience 10.==Item: During the transformation scene in the last act of She, Miss Annie Gardner was very badly burned about the face by a flash light.

IOWA.

COUNCIL BLUFFS.—Dohany Opera House (John Dohany, proprietor): The Paymaster to fair business 10, 11. Play, star and co. excellent.

DUBUQUE.—Opera House (Duncan and Waller, managers): Henry Lee in The Suspect to fair business 7. Webster and Brady in She 9 to a good house. Grau's Opera co. in The Brigands 10 to fair business.

CEDAR RAPIDS.—Green's Opera House (F. A. Simmons, manager): Keep it Dark 3 to good business. Louis James in Othello 7; large and refined audience. Webster-Brady's After Dark 8 to large upper house.

BURLINGTON.—Grand Opera House (R. M. Washburn, manager): Webster-Brady co. in After Dark to large business 10. Jules Grau's Opera co. in The Brigands gave a meritorious performance to a large and fashionable audience 13. Rose Hill's Folly co. 14.

DES MOINES.—Foster's Opera House (William Foster, manager): Louis James in Othello and Hamlet 5, 6 to good houses. Kellar, the magician, to good business 7, 8.==Grand Opera House (W. W. Moore, manager): Duff's Opera co. in Paola to good business 6.

IOWA CITY.—Opera House (J. N. Coldren, manager): Louis James presented Virginius to a crowded house 8.

BOONE.—Phipps' Theatre (Charles E. Phipps, manager): Collier's Minstrels to good business 10. Rather amateurish performance.

KANSAS.

TOPEKA.—Crawford's Opera House (L. M. Crawford, manager): The Arions, a local society, gave a successful concert 2. Evangeline, under the auspices of the Knights of Pythias, 6, 7 to large business.==Grand Opera House (C. P. Kendall, manager): The annual exhibition of the Y. M. C. A. Gymnasium took place 7 and was an interesting entertainment.

FORT SCOTT.—Opera House (W. P. Patterson manager): Wa, Us & Co. did light business 6. Lisa

Evans and a good co. pleased a good-sized audience in The Buckeye 10.

WICHITA.—OPERA HOUSE (L. M. Crawford, manager): Evangeline drew the banner house of the season 5, playing to $1,200. Over 300 tickets were sold for standing room.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (Potter Brothers, managers): Little Lord Fauntleroy 8, matinee and evening, to fairly good business and gave general satisfaction. Newton Beers' Enoch Arden 10 to fair business.

FRANKFORT.—NEW OPERA HOUSE (Joseph L. Weitzel, manager): Misco's Pantomime co. 10, 11 in The Magic Talisman to very light business. Chas. A. Gardner 12 in Fatherland to fair business. Rose Coghlan 14 in Jocelyn to a large and fashionable audience. Miss Coghlan was called before the curtain after each act.

HENDERSON.—OPERA HOUSE (R. R. Cook, manager): Gorton's Minstrels to a medium sized audience 8. Little Lord Fauntleroy to a crowded house 11.

OWENSBORO.—TEMPLE THEATRE (Morton, Watkins and co., managers): Little Lord Fauntleroy, with Alberta Kean in the title role, to a crowded house 10. Primrose and West's Minstrels to S. R. O. 11.

MAINE.

PORTLAND.—THEATRE (C. H. Newell, manager): The Twelve Temptations to good sized audiences 7, 8.

MASSACHUSETTS.

LOWELL.—MUSIC HALL (A. W. Partridge, proprietor): The Ryley Opera co. in La Mascotte, 10-12 and Chimes of Normandy 13, 14 to fair audience. Passion's Slave 15.—OPERA HOUSE (John F. Cosgrove, manager): The Elks had a very successful benefit 11, when Marie Hubert Frohman appeared in King Rene's Daughter and False Charms. Her Iolanthe in the first named piece was a delightfully artistic characterization. The support was very poor. Herrmann's Transatlantique Vaudevilles 12 to big business. Milton Nobles in From Sire to Son to light attendance 13. Harbor Lights 14, 15; The Stowaway 17; Pernciff 18.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Barry and Fay packed the house 7, with McKenna's Flirtation. Thomas W. Keene had a stormy night 8 but drew a fairly good house. Louis XI. was presented and much praise must be given Mr. Keene for his admirable delineation of the title role. Gussie Bellewood's Novelty and Burlesque co. drew fairly 11.

NEW BEDFORD.—OPERA HOUSE (W. W. Crane, manager): Marie Hubert Frohman 13, in King Rene's Daughter and False Charms drew a large house. The performance was for the benefit of the New Bedford Lodge of Elks. Miss Frohman completely captivated the audience.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Milton Nobles with an excellent co. presented From Sire to Son to a fair and delighted house 10. Gussie Bellewood's Burlesque co. in Robinson Crusoe to a good house 12.

WALTHAM.—MUSIC HALL (W. D. Bradstreet, manager): Herrmann's Vaudevilles gave one of the best specialty entertainments ever seen in this city, 11, and to one of the largest houses of the season. He, She, Him and Her played to fair business 13.—ITEMS: Gus Williams was given an informal reception by the local Tribe of Red Men here, with which order he is affiliated. Quixotequin Dramatic Association, the leading amateur organization of this city, will produce an original dramatization of a popular novel early in the Spring.

MILFORD.—MUSIC HALL: (H. Morgan, manager): Dan Sully in Conroy the Tailor, 10, gave an excellent performance to a large audience. Shipp Brothers, the English bell-ringers assisted by Miss Fay Davis in readings gave a fine entertainment to a large audience 13.—ITEM: Two ladies residing in this city have sued three men or rather boors for ruining there dresses with puddles of tobacco juice, that ran under their seats at a late entertainment at Music Hall.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): J. J. Dowling and Sadie Hasson in Red Spider and Nobody's Claim to good business 6-8. Prof. Herrmann's Transatlantique Vaudevilles to good business 10. Milton Nobles in From Sire to Son to fair business 11, 12.—MUSIC HALL (J. W. Caverly, manager): Georgie Dean Spaulding in concert to good business 9. Twelve Temptations 14.—MUSEE (Charles E. Cook, manager): House packed at every performance as usual.

WORCESTER.—THE MUSEE (George H. Batcheller, manager): The Indian actress Go-Won Mohawk in The Mail Carrier has had a week of very good business. She is well supported, and made a good impression. True Irish Hearts week of 17.

PITTSFIELD.—ACADEMY OF MUSIC (Cebra Quackenbush manager): Barry and Fay in McKenna's Flirtation to the largest house of the season, 11.

HOLYOKE.—OPERA HOUSE (Chase Brothers, managers): Harbor Lights to good business, 6. Barry and Fay in McKenna's Flirtation drew a big house 10. T. H. Winnett's Passion's Slave to poor business 11. W. A. Brady's After Dark, to standing room only, 12.

WESTFIELD.—OPERA HOUSE (P. W. Howe, manager): Harbor Lights 7, to a very good house.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): Harbor Lights was presented by a competent co. to good business 8. T. H. Winnett's Passion's Slave co. pleased a fair-sized audience 13. Estelle Keene as Clothilde Dijon was received with marked favor by the audience. Josie Sisson and Charles Farringer also deserve mention.

SALEM.—MECHANICS' HALL (Andrews, Mouton and Johnson, managers): Gussie Bellwood's Burlesque and Novelty co. 7 to a fair house; performance poor. Harbor Lights 12; good house.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Thomas W. Keene, in Richelieu to fair business 7. Hands Across the Sea broke the record at this theatre 14-23, the receipts for three nights being $2,500.

SOUTH FRAMINGHAM.—ELMWOOD OPERA House (E. E. Marden, manager): Hands Across the Sea 8, to a crowded house. Very Strong co.

MARLBORO.—MARLBORO THEATRE (F. W. Riley, proprietor and manager): Passion's Slave to a large audience 13.

MICHIGAN.

DETROIT.—DETROIT OPERA HOUSE: (C. J. Whitney, manager): The Carleton Opera co. gave the Brigands all of week closing 13 to good attendance.—MINER'S GRAND THEATRE (C. A. Shaw, resident manager): It seemed like old times to see Frank Evans as Sidney Norcutt in Bartley Campbell's Galley Slave, which opened what prove to be a week's engagement 10. Ada Clayton as Cicely Blaine was good, but the best work of the piece was that of Esther Lyons as Francesca Rimini.—WHITNEY'S GRAND OPERA HOUSE (C. H. Garwood, manager): The familiar but ever popular Shadows of a Great City packed the house at every performance during week closing 14. Annie Ward Tiffany, as Biddy Ronan, as usual made the hit of the piece, and good work was also done by George R. Edenson as Jem Parren and W. H. Burton.—ITEM: Fred. Whitney, son of C. J. Whitney, and manager of the Whitney-Carver Wild West Show, returned home last week. He will remain here a few days and then to Pine Ridge Agency, Dak., to secure more Indians. He intended to sail for Europe May 1. His Wild West show opens on March 30 in Buda-Pesth.

JACKSON.—HIBBARD OPERA HOUSE (James Green, manager): Richards' Comedy co. presented A Base Hit 10, 11 to fair houses. They give a very pleasing entertainment.

GRAND RAPIDS.—REDMOND'S OPERA HOUSE (E. R. Salter, manager): Agatha Singleton and the Criterion co. drew fairly well during week closing 15. Shadows of a Great City 17.—ITEM: Powers' Opera House was dark last week, Zig Zag and After Dark having canceled.

BAY CITY.—WOODS' OPERA HOUSE (Lisv, Buckley and Powers, managers): Joseph Murphy in Shaun Rhue to a very large audience.

MINNESOTA.

ST. PAUL.—NEWMARKET THEATRE (L. N. Scott, manager): Clara Morris to fair business 6-8. The performance [illegible] for a local Stenographers' Association. E. H. Sothern opened in Lord Chumley to a large house 10.—HARRIS' THEATRE (P. Harris, proprietor): Ada Gray in East Lynne opened to a good house 28.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. P. Cahill, manager): The Cran Opera co. gave The Brigands to fair business 6-8. Co. not above the average. Keller entertained good-sized audiences 10-12 with his clever tricks. His automaton excited considerable interest and comment. Charles and Nita Steen performed some difficult mind-reading feats.—HARRIS' HENNEPIN AVENUE THEATRE (G. H. Broadhurst, manager): A large audience witnessed Mordock presented by Frank Mayo and co. 10-12. The play is a strong one and affords Mr. Mayo a character well suited to his abilities as a romantic actor. Edwin F. Mayo made an excellent Leo and Miss Burress a graceful Wanda. The co. throughout is good.—BIJOU OPERA HOUSE (Jacob Litt, lessee and manager): The Blue and the Gray opened to a packed house 10. The performance was given with a dash and spirit that provoked enthusiastic applause. W. H. Murdock, J. W. McAndrews, James Macready and Marguerite Pierce gave excellent impersonations of their respective roles. Handsome stage settings.

MISSOURI.

KANSAS CITY.—The Jefferson-Florence engagement at the Coates 11, 12 proved to be the theatrical event of the season. The house was crowded nightly with the elite of the city. No such comb. in legitimate comedy was ever seen here, and the great success of the engagement showed that our people want and demand the very best attractions. The Rivals was the bill, and the audiences enthusiastically greeted the comedians. The subtleties and eccentricities of Mr. Jefferson's Bob Acres, the open-hearted *beau ideal* Irishman of Mr. Florence's Sir Lucius O'Trigger, and the ignorant simplicity of Mrs. Drew's Mrs. Malaprop were highly appreciated. The scene between Mrs. Malaprop and Captain Absolute in the second act and the duel scene between Bob Acres and Sir Lucius O'Trigger in the last act were especially well acted. The entire cast was almost perfect in their parts, and on the whole gave a performance seldom equalled. Sarasate and D'Albert concerts 13-15; Clara Morris 17. Charles E. Verner in Shamus O'Brien had a good week at the Ninth Street. Alone in London 17; Two Old Cronies 24. Katie Emmett in The Waifs of New York did a good business at the Midland. Lillian Lewis 17.—ITEMS: The Clara Morris and Lillian Lewis cos. rested in this city last week.—Carl Smith, of C. E. Verner co., is a Kansas City boy. He was with Harbor Lights last season.—Assistant Manager C. F. Thomas, of the Gillis, was called to Ohio last week on account of the illness of his father, and a telegram from him since states that his father has died.—C. P. Kendall, manager of the Grand at Topeka, spent a short time in this city last week.—The Kendals, Sothern, Shenandoah and The Gondoliers are due at the Coates in the near future.—Manager Judah and Robert Coate, of the Alone in London co., with some friends, took a trip to Cooley's Lake last week on a brief hunting expedition.—C. E. Verner and his manager, T. H. Winnett, are rejoicing over quite a handsome prize drawn in a lottery.—Clara Morris and co. are daily rehearsing a new play.

MARYVILLE.—ARNOLD'S OPERA HOUSE (S. B. Arnold, manager): Nashville Students to a fair house 7.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): Corinne did a very large business week of 3. Sol Smith Russell in A Poor Relation had fine houses.—GRAND OPERA HOUSE (J. W. B. Johnston, manager): The Waifs of New York did well 6-8. Casad's Minstrels, a young, but good, organization, filled the house 9, 10.

MACON.—JOBSON OPERA HOUSE (Thomas Jobson, manager): Wells-Jeffries co. in Noble Outcast 10 and A Mexican Heiress 11 to poor business.

MISSISSIPPI.

VICKSBURG.—OPERA HOUSE (Piazza and Co., managers): Chip o' the Old Block at popular prices to a crowded house 5. Co. very good.

NEBRASKA.

HASTINGS.—KERR OPERA HOUSE (A. H. Murray, manager): Andrews Opera co. to fair business 11. A Tin Soldier 18.

FREMONT.—LOVE OPERA HOUSE (Robert McReynolds, manager): Murray and Murphy as Our Irish Visitors amused a large audience 4. Meadelsohn Quintette gave a splendid evening's entertainment to a small audience, owing to a strong counter attraction, 6.

NEBRASKA CITY.—OPERA HOUSE (W. B. Sloan, manager): Murray and Murphy in Our Irish Visitors to a crowded house 5; audience delighted.

OMAHA.—OPERA HOUSE (Boyd and Haynes, managers): Maggie Mitchell attracted the usual large houses 6-8. Corinne to good business 10-12 and matinee. Fantasma 20-22; Hans the Boatman 24-26.—GRAND OPERA HOUSE (Crawford and McReynolds, managers): Duncan B. Harrison in The Paymaster to light business 6-8. Captain Swift to average houses 9-12. Jefferson-Florence-Drew co. 10 to the largest receipts in the history of this house, viz.: $4,332.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, manager): The Grismer-Davis co. presented The Tigress to a large and appreciative audience 6.

CARSON CITY.—CARSON OPERA HOUSE (George W. Richard, manager): The J. R. Grismer co. in The Tigress to a full house.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Heath, Scott and Hanson co. gave a very poor imitation of Humpty Dumpty to poor house 3. He, She, Him, Her to a small house 20.

MANCHESTER.—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): He, She, Him and Her to a moderate house. Marie Hubert Frohman in King Rene's Daughter and False Charms to a small house 12. Miss Frohman was received with much favor but the co. was below the standard.

PORTSMOUTH.—MUSIC HALL (John O. Ayers, manager): He, She, Him and Her 8 to a medium house.

NASHUA.—NASHUA THEATRE (A. H. Davis, manager): Harbor Lights to a fair house. He, She, Him and Her to a light house 12.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: Frohman's excellent co. in The Private Secretary, latter half of last week, opened to a packed house 13. The piece was received with old-time enthusiasm and laughter. This week Sellers and Chapman's My Partner co.—CRONHEIM'S THEATRE: Good business last week, with a probability of a continuance this week. Austin's Australian Novelty co. is the attraction.—ITEMS: The students of Stevens' Institute attended the opening performance of The Private Secretary in a body, and did a great deal toward preventing somnolence between the acts.—Manager Cronheim says he will give pugilistic stars a rest for a while.

PATERSON.—JACOBS' OPERA HOUSE: William Gillette presented The Private Secretary 10-12 to good business at advanced prices. Charles Bowser who has just closed season with Cheek, is with this co. The Webbers presented Success to good business 13-15. Their scenery and wardrobe did not arrive 13. They used the house scenery and gave the performance in street costume. Co. satisfactory. Agnes Wallace Villa in The World Against Her 17-19; Frank L. Pravne 20-22.—PEOPLE'S THEATRE (Wareing and Zieflo, managers): Harry William's Own co. did a big business week closing 13. George Murphy in Rudolph's Ambition 17.

NEWARK.—MINER'S THEATRE: The Great Metropolis did a good business during week closing 15. Joseph Haworth in Paul Kauvar week of 17.—GRAND OPERA HOUSE: The White Slave was the attraction week closing 13. The scenery is very effective and evoked considerable applause. The Corner Grocery week of 17.—WALDMAN'S: The World comb. presented a programme highly commendable in every feature.

PLAINFIELD.—MUSIC HALL (C. A. Marsh, manager): Herrmann gave a splendid performance to a good house 11.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): A Brass Monkey 10; large audience. Fletcher's Minstrels, composed of local talent, opened here 13 to an $800 house and gave a very creditable performance.

NEW YORK.

BROOKLYN.—At the Grand Opera House, Marie Wainwright in Twelfth Night drew largely during the week, closing 15. A Brass Monkey 17. Edgar Selden in Will o' the Wisp 24. The audiences at the Park Theatre were very large last week, The Gondoliers being the attraction. The co. showed that it had profited by its week's rehearsal at the Amphion in Williamsburg, and a very even performance was given. Nat Goodwin opened 17 in his new play, A Gold Mine. Star and drama were well received by a large audience. Return engagement of Little Lord Fauntleroy 24. P. F. Baker in The Emigrant and Chris and Lena drew well at the Brooklyn Theatre. Dan Sully presented Daddy Nolan 17. The attendance was large. Conroy the Tailor and The Corner Grocery are underlined for the week. One of the Finest 24. The second and last week of the Standard Opera co. at the Criterion Theatre was quite successful. Three Black Cloaks was given. George Wilson's Minstrels opened 17 to fair business. Lester and Williams' co. played to very large business at Hyde and Behman's Theatre last week. A specially selected co., headed by Billy Myers and Jack Hopper attracted a packed house 17. The fourth Philharmonic concert was given at the Academy of Music 15. The programme—a rather uninteresting one—was listened to by a very large audience. Gilmore's Band is to give two concerts, afternoon and evening of 22. The London Gaiety Co week of 24. The Redemption will be sung March 11 by a chorus under the direction of C. M. Wiske. Gillett's World of Wheels filled the Gaiety last week. Forrester's Burlesque Co. began a week's season 17 to good business.—MENTION: The Sunday concerts at the Gaiety have been discontinued.—Walter Damrosch is to give six lecture recitals at the Art Rooms, Montague Street, commencing Feb. 20.—There is talk of a new music-hall on the Hill.—BROOKLYN, E. D.—Evans and Hoey in A Parlor Match drew crowded houses at the Amphion week closing 25.—Marie Wainwright in Twelfth Night week of 17.—Thomas W. Keene in repertoire did excellent business at the Lee Avenue Academy week closing 15.—Herrmann week of 17.—Lights and Shadows at Proctor's Novelty Theatre did good business week closing 15.—Reilly and Wood's Specialty Co. week of 17.—Oliver Doud Byron in Across the Continent did very large business week closing 15 at Jacobs' Lyceum Theatre.—P. P. Baker in Chris and Lena week of 17.

ROCHESTER.—LYCEUM THEATRE (John R. Pierce, manager): Donnelly and Girard in Natural Gas attracted fine audiences 10-12. Nellie Bly the globe trotter lectured to an appreciative house 14. Evans and Hoey and The Old Homestead week of 17.—ACADEMY (H. R. Jacobs, manager): The Gray-Stephens co. appeared in The Old Oaken Bucket and Saved From the Storm to excellent business week closing 15. One of the Finest week of 17.—GRAND OPERA HOUSE (P. J. McCall, manager): Gus Hill's World of Novelties did a large business week closing 15. Vaudevilles week of 17.

BUFFALO.—ACADEMY OF MUSIC (Meech Bros., managers): The first half of the week Nellie McHenry's Green-Room Fun did a rather light business. Hallen and Hart's Later On had good audiences. The co. throughout is better than on former visits. Evans and Hoey open 20.—STAR THEATRE (Meech Bros., managers): The Old Homestead played to standing-room during last week. Archie Boyd fills Denman Thompson's role acceptably. The London Gaiety co. in Faust up to Date the latter half of this week.—CORINNE LYCEUM (Jacobs and Kimball, managers): Hardie and Von Leer's On the Frontier to moderate business week of 10. C. O. D. opened 11.—COURT STREET THEATRE (H. R. Jacobs, manager): The Irwin Brothers' Specialty co. had a fair business week of the 10th. Lilly Clay's Gaiety co. week of 17.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): George Wilson's Minstrels to a large house 13.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Dan McCarthy's Dear Irish Boy was presented 12 to a large audience and gave general satisfaction. Gus Reynolds as McClutchey was especially good. John Pay Palmer's co. in The Last Days of Pompeii attracted a fair house 14. Everybody well pleased.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Robert Downing, supported by an excellent co., appeared in The Gladiator 12, to good business and gave entire satisfaction.

ROME.—NEW OPERA HOUSE (W. H. Frisbie, manager): Robert Downing to a fair business week closing 15. Floy Crowell week of 17.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Frank Daniels in Little Puck to the capacity of the house 10. Performance entirely satisfactory. Barry and Fay presented McKenna's Flirtation 12 to good business. Audience well pleased.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Uncle Hiram co. to a large house 8.

BINGHAMTON.—OPERA HOUSE (J. P. E. Clark, manager): The Lotus Glee Club gave an interesting concert to a crowded house 11. Aaron Woodhull in Uncle Hiram 12 to good business. The Dickinson-Beman Dime Concert 13 turned away hundreds; local talent draws like a circus here.

UTICA.—OPERA HOUSE (Jacobs and Proctor, managers). Stanley Macy in C. O. D. 10, 11, to fair business. George Wilson's Minstrels 12 to a very large and well pleased audience.

OGDENSBURG.—OPERA HOUSE (George L. Ryon, manager): Sawtelle Comedy co. week of 10 to fair business.

AUBURN.—BURTIS' OPERA HOUSE (E. J. Matson, manager): Robert Downing in The Gladiator to a fair-sized house 10. The audience was very enthusiastic. The Two Barneys filled the house 11. Estelle Clayton in On the Hudson drew a large audience 12.

COHOES.—OPERA HOUSE (E. C. Game, manager): Mora played to an overflowing house 8. Rhea in Josephine to a packed house 10.

CORTLAND.—CORTLAND OPERA HOUSE: Daly's Upside Down co. 14; good business.

SARATOGA SPRINGS.—TOWN HALL (Hill and Connors, managers): Johnstown Flood stereopticon views to fair business 8.

SYRACUSE.—GRAND OPERA HOUSE (H. R. Jacobs, manager): Held by the Enemy to big business week closing 15. Bartholomew's Equine Paradox week of 17.—SHAKESPEARE HALL (G. H. Wright, manager): Valle's Vaudeville co. was largely attended week closing 15. The specialties of Ella Wesner, Frank Macart and Frank and Lillian White were artistic.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): Mme. Janauschek to good houses 10 12.—GRISWOLD OPERA HOUSE (Jacobs and Proctor, managers): Time Will Tell to fair business week of 10.—MUSIC HALL: Doring's Band, assisted by the Swedish Ladies National Concert co. drew a large house 13.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Prisbie, manager): Hallen and Hart in Later On gave good satisfaction to a full house 7, a very stormy night, too. Floy Crowell week closing 15 to fine houses, presenting popular plays. Good co.

ELMIRA.—OPERA HOUSE (W. Charles Smith, manager): Dore Davidson and Ramie Austen in Guilty Without Crime to small business 9-12. Nellie McHenry in Greenroom Fun to fair business 14; rain and a counter attraction. Aaron H. Woodhull and Louise Arnot in Uncle Hiram to fair business 13.—MADISON AVENUE THEATRE (G. W. Smith, manager): Rentz-Santley comb. 14; good business.

PENNYAN.—CORNWELL'S OPERA HOUSE (George R. Cornwell, manager): Estelle Clayton to good business 2.

HUDSON.—OPERA HOUSE (F. Kelly, manager): Barry and Fay in McKenna's Flirtation 13; fair business.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Little Puck to a light house 12.

LOCKPORT.—HODGE OPERA HOUSE (J. R. Heintz, manager): Muggs' Landing to light business 8. Francesca Redding co. week of 10 to good business.

SARANDAIGUA.—GRAND OPERA HOUSE (Merrill and Lane, managers): Estelle Clayton under the management of Hi Henry appeared in her new play On the Hudson to good business 14.

DOBBSVILLE.—SHATTUCK OPERA HOUSE (Charles A. Bird, manager): McCarthy and Reynolds co. presented Dear Irish Boy to fair-sized and well pleased audience 10. Nellie McHenry in Green-Room Fun drew largely 13.—ITEM: A dispatch has been received here announcing the death of Rose Burch, Primrose and West's Minstrels, which occurred in the hospital at St. Louis 13. He was for many years a resident of this city and his parents reside here. He was well and favorably known and a host of friends deeply regret his untimely death.

OWEGO.—WILSON OPERA HOUSE (B. F. Tuthill, manager): Uncle Hiram co. 13 to S. R. O.

NORTH CAROLINA.

DURHAM.—STOKES' OPERA HOUSE (J. T. Mallory, manager): Boston Stars to a large and appreciative audience 13.

RALEIGH.—METROPOLITAN HALL (C. D. Hearst, manager): Emerson's Boston Stars to a good house 10.

OHIO.

COLUMBUS.—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): Our Flat was presented by a clever co. 6-8 to fair business. Cleveland's Minstrels 26.—GRAND OPERA HOUSE (Miller Brothers, managers): Held by the Enemy had one of the best weeks of the season, and deserved it. Alone in London is the current attraction, and is drawing moderate houses. The Redmund-Barry co. opens 16 and The Fakir 23.—ITEMS: The Elks held a delightful stag social 12, largely attended by visiting brothers. Eight new members were initiated, among them W. G. Butterfield, Treasurer of the Grand.—Dr. Henry W. Miller, of the Metropolitan and Grand is in New York.

DAYTON.—THE GRAND (Reist and Dickson, managers): The Mestayer-Vaughn Comedy co. in the "revival" of The Tourists 7 to a fair-sized audience. The Tourists is slightly behind the times. Jim the Penman 12; large audience.—THE PARK (Reist and Dickson, managers): A Soap Bubble co., headed by E. J. Connelly, commenced a week's engagement 10 to S. R. O. The last three nights Our Strategists was given by the same co. to large business.—ITEM: Treasurer Wood Patton, of the Grand, and your correspondent will take a short trip to Florida, and en route will stop at New Orleans long enough to see the Mardi Gras.

MANSFIELD.—MEMORIAL OPERA HOUSE (Cobb and Boyle, managers): A good-sized audience was well pleased with The Tourists 6. Ida Van Cortland 10-14 in repertoire was liberally patronized.—MILLER OPERA HOUSE (Miller and Dittenhoefer, managers): Our German Ward 11 to a fair house. The Nashville Students 13 drew a packed house.

CANTON.—SCHAEFER'S OPERA HOUSE (Ferd. Weber, manager): Gorman's Minstrels co. 6; good business to a large and enthusiastic audience. Cawthorn's Little Nugget co. 11; good business and a well-pleased audience. Charles T. Ellis co. 17.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (Thompson and Way, managers): The Boy Tramp 4 to a crowded house. John Pay Palmer's Last Days of Pompeii 8 to a small but very appreciative audience.—ITEMS: Before the curtain rung up on The Last Days of Pompeii Mr. Palmer announced that Mr. and Mrs. W. C. Travis of his co. had sustained a sad bereavement in the death of their infant daughter, Anita, aged two years. The afflicted parents were unable to get understudies to fill their parts, and they both appeared. Mrs. Travis bore up bravely until the final fall of the curtain, when she swooned. Mrs. John Pay Palmer made her debut as Nydia, the blind girl, and gave a creditable impersonation of the role.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Around the World in Eighty Days to good business 10.

LONDON.—HIGH STREET THEATRE (W. H. Chandler, manager): Atkinson's Pecks' Bad Boy co. to medium business 10.

IRONTON.—NEW MASONIC OPERA HOUSE (B. F. Ellsbury, manager): A Night in Jersey had small audiences 7-8. Around the World in Eighty Days was presented to a good-sized audience 10.

WASHINGTON C. H.—OPERA HOUSE (Smith and Silcot, managers): Our German Ward to small business 10.

URBANA.—BENNETT'S OPERA HOUSE (P. R. Bennett, manager): The Harvard Quartette 13; crowded house.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Jim the Penman to a crowded house 13.

MT. VERNON.—WOODWARD OPERA HOUSE (L. G. Hunt, manager): Our German Ward 12; small house. Nashville Students 13; large house.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Little Nugget played to a large house 10. Gorman's Minstrels 11 to S. R. O.

MARIETTA.—CITY OPERA HOUSE (W. R. Grimes, manager): The Kindergarden delighted good-sized audience 11.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (Robert Hammond, manager): Nashville Students to a fair house 12.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager): Kiralfy's Water Queen 10-12 to fair houses.—NEW PEOPLE'S: Ullie Akerstrom to a good week's business. Bunch of Keys and one of the Bravest week of 17.

POSTORIA.—ANDES' OPERA HOUSE: Keep it Dark had a good house and gave satisfaction 13. May Blossom 15; good performance.

ZANESVILLE.—SCHULTZ'S OPERA HOUSE (R. Schultz, manager): A. M. Palmer's Jim the Penman's co. drew a large house 12.

PENNSYLVANIA.

PITTSBURG.—Stuart Robson in The Henrietta at the Grand Opera House week of 10 to good business. Frank Mordaunt's Nicholas Van Alstyne and Mary Waldron's Mrs. Opdyke were capital bits of character acting, and both deserve special mention. Henry E. Dixey in Seven Ages 17.—At the Bijou Held by The Enemy played its regular yearly engagement, and succeeded in doing its usual good business. The play was presented by a thoroughly competent co. Minnie Dupree, Maud Haslan, Kate Denin Wilson, Chas. W. Stokes, Wm. Harcourt and Will Mandeville were very effective in their respective roles. Margaret Mather 17.—The Wilbur Opera co. in repertoire at Harris's to large business. Susie Kerwin and James E. Conly carried the honors of the performances. Peck's Bad Boy 17.—Hyde's Specialty co. at the Academy did a good business week closing 15. Gus Hill's Novelty co. 17.—ITEMS: The twelfth annual benefit of local lodge No 11, B. P. O. Elks, will take place 28 at the Grand Opera House.—It is quite probable that within the next year Manager Williams will erect a theatre on his leased plot of ground on Penn Avenue. At all events he is contemplating the subject very seriously at the present time.—Will Ford, chief usher at the Academy, is visiting in Philadelphia.—J. M. McNamara, business manager of the Held by the Enemy co., has just recovered from a severe attack of la grippe.—Manager Harris has closed a five years' contract with Manager Wilbur and his opera co. for Summer concerts at the Academy of Music, Baltimore.—Cliff Wilson, chief doorkeeper at the Bijou, last week celebrated his tenth year in the amusement business.—Manager R. M. Gulick, who has just returned from New York, reports having booked a number of good attractions for the Bijou while in the metropolis of America.

HAZELTON.—HAZLE HALL (W. J. Depue, manager): The World Against Her co. gave a good performance to a small house 7. Deserved better. Dan Daly in Upside Down to a large and well-pleased audience 8. Jas. Reilly in Broommaker of Carlsbad, gave an excellent performance to a small, but delighted audience. This co. deserved a better house.

POTTSTOWN.—OPERA HOUSE (Strohl and Guldin, managers): Dottie Pine in Pert 13 drew a well-filled house.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Dore Davidson and Mamie Austen in Guilty Without Crime, to a fair audience 7. Margaret Mather in Gretchen; large audience. Last Days of Pompeii, to a small audience 11.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hemmstead, manager): The Melville co. opened to a crowded house 10, in The Little Ferret.

CONNELLSVILLE.—NEWMYER'S OPERA HOUSE (James T. Davies, manager): Two Johns did large business 6. Cold Day to a fair house.

BETHLEHEM.—OPERA HOUSE (L. P. Walters, manager): Business is getting better here. My Aunt Bridget 10, and Cleveland's Minstrels 12, drew largely. The receipts for Cleveland's Minstrels were

$300, and the other attraction came close to that figure.

WILKESBARRE.—MUSIC HALL (M. H. Burgunder, manager): The Old Homestead 7, 8 and matinee to large houses. James Reilly in the Broommaker 10, to light business.

EASTON.—OPERA HOUSE (John Brunner, manager): J. B. Polk in A Silent Partner 4, to a large and appreciative audience. Rice's Burlesque co. in The Corsair 7, to one of the best houses of the season.

KITTANNING.—KITTANNING OPERA HOUSE (Brown & Reynolds, managers): The Sallie Hinton co. closed a very successful week's engagement. Miss Hinton's singing of "All Lost, All Gone," composed by your correspondent, met with marked favor.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager): Charles T. Ellis in Caspar, the Yodler, gave entire satisfaction to S. R. O., 11.

M'KEESPORT.—WHITE'S OPERA HOUSE (A. W. Van Anda, manager): Howorth's Hibernica co. to fair business, 8. The Fakir to S. R. O., 12.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, managers): Charles T. Ellis presented Caspar, the Yodler to a large and fashionable audience, 10. Gorman's Minstrels to fair business, 13.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): Last Days of Pompeii, 10; Caspar, the Yodler 12, and The Dear Irish Boy 13, all to small business.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Dan Daly's Upside Down co. gave a first-class musical and specialty performance 10. The Lithuanian Variety co. (home talent) gave a miserable performance 12 to a large audience of foreigners.==ITEMS: The Lithuanian Variety co. will travel through this state.

LANCASTER.—PROCTOR'S OPERA HOUSE (C. L. Durban, manager): Cleveland's Minstrels drew a very large house 14.

BRADFORD.—WAGNER OPERA HOUSE (Wagner & Reis, managers): Margaret Mather presented Leah, the Forsaken to a large audience 6; Dore Davison in Guilty Without Crime 10, and Dear Irish Boy 11, both to fair business.

MAUCH CHUNK.—CONCERT HALL (John H. Faga, manager): James Reilly and a good co. in The Broommaker to good business.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): The Main Line drew a good house 8, giving a most satisfactory performance. James Reilly in The Broommaker of Carlsbad pleased a fair house 15.

YORK.—OPERA HOUSE (R. C. Pentz, manager): The Rentz-Santley co. 12, large house.

HARRISBURG.—OPERA HOUSE (G. H. Markley, manager): One of the Bravest 10 to good business; My Aunt Bridget 12 to the capacity of the house; The Corsair 13, to a fair house; Victoria Vokes 14 in a double bill Nan, and Checkmate, the audience was small but unappreciative; The Two Johns 15, a very good house and a very good performance.

TAMAQUA.—ALLEN'S OPERA HOUSE (Charles F. Allen, manager): The New Black Diamond played to a small house 14, Dottie Pine 19.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): One of the Bravest to fair business 14, Held by the Enemy 19.

SCRANTON.—ACADEMY OF MUSIC (C. H. Lindsay, manager): Herrmann 12 to good business; Monroe and Rice 13 in My Aunt Bridget to fair business.

ROCHESTER.—OPERA HOUSE (John J. Hoffman, manager): J. Z. Little's World to a large house 12.

WARREN.—LIBRARY HALL (W. A. Alexander, manager): Gus Reynolds in Dear Irish Boy to a large and well-pleased audience.

ALLENTOWN.—MUSIC HALL (A.S. Grim, manager): The Corsair was satisfactorily given to a good-sized house 8. The Main Line 11 to fair business; Maud Harris as Positive Borroughs made a hit.

TYRONE.—CONRAD OPERA HOUSE (W. Pist Conrad, proprietor and manager): Rentfrow's Jolly Pathfinders played week of 3-8 to fair business.

NORRISTOWN.—MUSIC HALL (John Murphy, manager): W. L. Cleveland's Minstrels played to the largest business this season.

MILTON.—GRAND OPERA HOUSE (W. H. Smith, manager): Owing to unfavorable weather the Kittie Rhodes co. did not draw as large an audience during the week of 3d as it would had the weather been fair; performances good; Two Johns to good business 13; the co. gave good satisfaction.==ITEMS: The Kittie Rhoades co. was banqueted at the home of Manager Smith at the conclusion of their last performance here.—A. S. Rhoades, advance agent of Stowe Brothers' Circus, is spending a short vacation at his home in this city.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): My Aunt Bridget was well given to a good house 11. Rentz-Santley combination to a large house 12.==ACADEMY OF MUSIC (H. R. Jacobs, manager): Dottie Pine to fair houses 10-12; Beacon Lights to light houses 13-15.

WILLIAMSPORT.—ACADEMY OF MUSIC (William G. Elliot, proprietor): Monroe and Rice in My Aunt Bridget 13, to a large audience.

RHODE ISLAND.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): The Still Alarm week of 10 did a large business. Week of 17 is divided between The Burglar and William J. Scanlan.==GAIETY OPERA HOUSE (B. F. Keith, manager): Nobody's Claim, presented by the Dowling-Hasson co., packed the house nightly. Harbor Lights 17.

NEWPORT.—NEWPORT OPERA HOUSE: (H. Bull, manager and proprietor): The Zeffie Tilbury co. week of 10 gave the best performances ever witnessed here at popular prices to large houses. The Silver King, Rosedale and As in a Looking Glass were presented. Powers' Ivy Leaf for a local benefit 17.==ITEM: Marie Hubert-Frohman booked for 18 canceled and will appear after Lent.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Aldridge and Rich's co. presented The Wages of Sin 12, 13 to appreciative audiences.==ITEM:—Eugene Cramer, Columbia's popular manager and scenic artist, left here yesterday for Atlanta. On his return he will visit Anderson, S. C., and Ashville, N. C., for the purpose of putting up scenery that he has painted for the new opera houses in those towns.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Keogh, manager): The Wages of Sin 14, 15 and matinee to good houses.==GRAND OPERA HOUSE (J. F. O'Neill, manager): Charlotte Thompson presented Jayne Eyre, Edit Lynne and Hearts Astray 14, 15 and matinee to fair attendance.

TEXAS.

TEMPLE.—BIJOU OPERA HOUSE (Joe Rudd, manager): Daniel Frohman's Lyceum co. presented Sweet Lavender 7 to the largest house of the season. Excellent co.

BRYAN.—OPERA HOUSE (Will Adams, manager): Clayton and West's Undine the Water Queen, to medium business 7 owing, no doubt, to the cold weather. Performance very good. Myra Goodwin 14.

NAVASOTA.—SMITH'S OPERA HOUSE (P. A. Smith, manager): The Water Queen 8; fair business.

GALVESTON.—TREMONT OPERA HOUSE (H. Greenwall and Son, managers): The Silver King, with Marlande Clarke in the title role, did a poor business 6, 7. The performance was nearly devoid of merit and scarcely deserved better patronage. Zozo 8, 9 to small audiences. The scenery is shabby, costumes (or most of them) very shabby and the co. small and weak. Casey's Troubles opening 10 found favor with a very fair house, top-heavily inclined.

HOUSTON.—GRAY'S OPERA HOUSE (Henry Greenwall and Son, managers:) McCarthy's Mishaps amused small house 1. Bell Ellis comb. week closing 10 to satisfactory business at reduced prices.

SHERMAN.—SHERMAN OPERA HOUSE (A. Q. Nash and co., manager): House dark last week.==CORRECTION: In the Sherman report of the season's business your correspondent inadvertently made a mistake. The smallest house this season was to $56. It was last season that the house opened on one night to an audience of seven people. Mr. Nash is doing all he can to bring good attractions here.

WEATHERFORD.—HAYNES OPERA HOUSE (D. C. Haynes, manager): The J. G. Stutts co. played 3-8 in repertoire to good business.==ITEM: During the second act of Osceola E. H. Hawkins of the Stutts co. was severely cut in the hand in the duel with bowie knives.

AUSTIN.—MILLETT'S OPERA HOUSE (C. F. Millett, manager): Sweet Lavender 3 drew a very large audience. Zozo 4 to a fair house. Co. poor. Katie Putnam in Erma the Elf and In Honor Bound to fair business 5, 6. Alcazar Opera co. gave La Mascotte and Mikado to large houses 8, 9. Co. mediocre.

CORSICANA.—CORSICANA OPERA HOUSE (L. C. Revare, manager): Annie Burton in Dad's Girl and Sea of Ice 7, 8 did a good business. Aiden Benedict in Fabio Romani 12.

MARSHALL.—MARSHALL OPERA HOUSE (Johnson and Carter, managers): McCollin opera co. 5, 6 to fair business. Aiden Benedict in Fabio Romani 7 to poor business.

FORT WORTH.—OPERA HOUSE (George R. Dashwood, manager): Lost in New York was presented 3, 4 to packed houses. Gus Ripley as the Tramp and Lottie Alter as Jennie Wilson deserve special mention. Sweet Lavender was presented 6, 7 to full houses; one of the best plays of the season.

TENNESSEE.

MEMPHIS.—MEMPHIS THEATRE (Ellis Leubrie, manager): Bootles' Baby opened 10 to a fair house.==ITEM: The sale of seats for the Jefferson-Florence co. opened 11. A line was formed a week ago and a tent pitched on the ground. The speculators tried to buy the house, but the manager, Leubrie, was apprised in time, and thwarted them.

GALLATIN.—TOMPKINS OPERA HOUSE (D. B. Anderson, manager): Newton Beers presented Enoch Arden to poor business 12. Co. excellent.

NASHVILLE.—THE VENDOME (J. O. Milsom, manager): Primrose and West's Minstrels 14, 15 were greeted with packed houses. The performance was first-class in every respect and the principals were all received with enthusiasm. Bootles' Baby 17-19.==THE GRAND (Miss Emma Warren, manager): The stock co. has played to moderately good houses during this week. In the order named the following plays have been presented: Kit Carson, Ingomar, Camille, Fanchon, Banker's Daughter and Outlaw of 98.==THE MASONIC (W. S. Baldwin, manager): The Pearl Melville co. has drawn large crowds as a rule all this week, presenting Wells-Fargo Messenger, Monte Cristo, Kidnapped, The Galley Slave, Queen's Evidence, East Lynne and Esmeralda. One of the inducements is a baby buggy which the management will present Saturday at the matinee to the handsomest baby.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Little Lord Fauntleroy co. did a tremendous business 7, 8 and matinee. Daniel Boone 10 to a top-heavy house. Hanlons' Fantasma co. packed the house 11.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Little Lord Fauntleroy 7 to good business. Audience highly pleased.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Rhea in Josephine to large business 14.

RUTLAND.—RUTLAND OPERA HOUSE (A. M. Higgins, manager): M'lle. Rhea presented Josephine to the largest audience of the season 13.

VIRGINIA.

ROANOKE.—OPERA HOUSE (C. W. Beckner, manager): Al. G. Field & Co.'s Minstrels 8 turned people away despite all the rain and sleet. Fine performance.

PETERSBURG.—ACADEMY OF MUSIC: Emma Abbott Opera co. gave Il Trovatore 10 a packed house 10. Pat Men's Club to a large audience 12.

RICHMOND.—ACADEMY OF MUSIC (Berger, Leath and Myers, managers): Fanny Davenport in La Tosca to a large and fashionable audience 10. Emma Abbott 11-13 to very good houses. Pat Men's Club 14, 15; Salvini 19-22.==THEATRE (Mrs. W. T. Powell, manager): Royce and Lansing's Comedy co. 10, 11 fair business. Al. G. Field's Minstrels to good houses 12, 13.

ALEXANDRIA.—LANNON'S OPERA HOUSE (J. M. Hill, lessee and manager): J. C. Stewart's Pat Men's Club to a good house 8. Bennett Matlack 10-12 in Damon and Pythias, Hamlet and Virginius to small business. Co. poor.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): The Mortimer Comedy co. played to very poor houses in Larking 5, 6. Fanny Davenport in La Tosca to a crowded house 12. Pat Men's Club amused two fairly good audiences 12, 13.

WASHINGTON.

TACOMA.—TACOMA THEATRE (John W. Hanna, manager): Frederick Warde to splendid houses 3-5 presenting The Mountebank, Damon and Phythias and Virginius. The Mountebank drew the largest house that ever gathered in the theatre. Owing to the snow blockade in Oregon Mr. Warde was obliged to cancel all his other dates on Puget Sound in order to fulfil his San Francisco engagement. The co. will go to San Francisco by steamer.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (P. Riester, manager): Charles T. Ellis 3, 4 in Casper the Yodler to fair business. The Fakir 10, return date, to good business.==GRAND OPERA HOUSE (O. C. Gentner, manager): A Royal Pass 10-12. Good play, clever co., beautiful scenery, but advanced prices affected the patronage, which was only fair.

WISCONSIN.

MILWAUKEE.—GRAND OPERA HOUSE (Sherman Brown, manager): The Two Macs Specialty co. gave two pleasing performances to good houses 9.==BIJOU OPERA HOUSE (Jacob Litt, manager): McKee Rankin began a return engagement at this house 10, opening in his new play The Canuck. There are many faults in the construction of this play that marred its success, and it cannot be said that it created much enthusiasm. Mr. Rankin has created a new character in the part of Jean Cadeaux, an old Canadian that has many qualities to be commended. The honors were about evenly divided with the star by Charles Cowles in the part of Cyrus Stebbins, an old Vermont farmer. The part of Jim Hogan, a New York sport, taken by Clarence Arper, while it may be a correct reproduction from life, would be more acceptable and equally as effective by omitting much of the slang and vernacular of the race-track that is offensive to many and not appreciated or understood by others. The remaining members of the co. were equal to the demands of their parts.==STANDARD (Miller and Nicolai, managers): In the Ranks 7-9 played to poor houses. The co. is not of the highest order. Edwin Arden 20-24.

RACINE.—BELLE CITY OPERA HOUSE: This house was opened for the first time 4 with a local co. in Pirates of Penzance. The operetta was presented in a most creditable manner before a large and fashionable audience.

JANESVILLE.—LAPPINS' OPERA HOUSE (C. E. Moseley, manager: May Nevada co. in Cynthia and An Unequal Match 10, 11 to poor business.

WYOMING TERRITORY.

CHEYENNE.—CHEYENNE OPERA HOUSE (D. C. Rhodes, manager): Maggie Mitchell in Ray 10 played to a $500 house, and, as usual, pleased.

CANADA.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): E. A. MacDowell and Fanny Reeves, with a fairly good company, drew good houses week closing 15. Mr. MacDowell and Miss Reeves are old favorites in Ottawa.

WINNIPEG.—BIJOU OPERA HOUSE (F. G. Campbell, lessee, manager): The stock co. in Bob to fair business 3-5.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): J. B. Polk, in The Silent Partner, had, owing to counter attractions, small houses week closing 15. London Gaiety co. at advanced prices week of 17.==TORONTO OPERA HOUSE (Jacobs and Sparrow, managers): Lilly Clay's Gaiety co. packed the house for six nights and four matinees. J. H. Wallick week of 17.==HORTICULTURAL PAVILION: Max O'Rell gave two lectures 10, 11 and was liberally patronized.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): London Gaiety Co. to very good business week of 10. Gilmore's Twelve Temptations week of 17.==THEATRE ROYAL.—(Sparrow and Jacobs, managers): James H. Wallick in The Bandit King and Sam Houston, The Hero of Texas, week of 10 to good business. Sam Houston is decidedly the best play in Mr. Wallick's repertoire. Time Will Tell week of 17.

VICTORIA.—VICTORIA THEATRE (John J. Austin, manager): The Verdona Jarbeau Comedy co. to fair business 3, 4.==ITEM: The Emma Juch Opera co. is arranging for four nights here.

Received too late for classification.

JERSEY CITY.—Richard Golden presented Old Jed Prouty at the Academy of Music week of 10. This is one of the best of the class of pastoral plays introduced and made popular by The Old Homestead. Its quaint humor, purity of tone and faithful delineation of quiet New England life, is particularly attractive to a city audience. It charms by its simplicity and is appreciated for its naturalness. No small portion of the success of the performance is due to the excellent work performed by the star. His delineation of the character of Old Jed Prouty deserves the highest commendation as a faithful and artistic piece of work; particularly creditable for the reason that he at no time verges upon exaggeration but constantly works out the character in the smallest detail. The co. was generally satisfactory, in some instances particularly good, and gave an even, well balanced performance. Business was good. Barry and Fay week of 17.

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AIDEN BENEDICT: Clarksville, Tex., Feb. 19, Hope, Ark., 20, Hot Springs 21, Little Rock 22, Pine Bluff 24, Fort Smith 25, Springfield, Mo., 26, Fort Scott, Kas., 27, Sedalia, Mo., 28, Lexington, Ky., Mar. 1.

ARTHUR REHAN'S CO.: Lexington, Ky., Feb. 19, Louisville 20-22.

AFTER DARK CO.: Boston, Feb. 17—week.

AUGUSTIN DALY'S CO.: New York City Oct. 2—indefinite.

A BUNCH OF KEYS (Western) CO.: Toledo, O., Feb 17-19, Fostoria 20, Findlay 21, Marion, Ind., 22, Indianapolis 24.

ARIZONA JOE: St. Louis, Feb. 17—week; Cleveland 24—week.

ANNIE BURTON CO.: McKinney, Tex., Feb. 19, 20.

ALONE IN LONDON CO.: Kansas City, Mo., Feb. 17—week.

AWAY DOWN SOUTH CO.: Pittsburg, Feb. 17—week.

A. M. PALMER'S CO.: Indianapolis, Ind., Feb. 17, 19, Port Wayne 20, Toledo, O., 21, 22, Cincinnati 24—week.

ADELE FROST CO.: Greenville, S. C., Feb. 17-20, Spartansburg 21, 22.

AROUND THE WORLD CO.: Lockhaven, Pa., Feb. 19, Williamsport 20, Shamokin 21, Reading 22.

BLUE AND THE GRAY CO.: Milwaukee, Wis., Feb. 17—week.

BLUEBEARD, JR., CO.: Detroit, Mich., Feb. 17—week.

BOOTLES' BABY CO.: Evansville, Ind., Feb. 22, Marshall 25, Springfield, Mo., 26, Quincy, Ill., 27, Sedalia Mar. 1.

BRASS MONKEY CO.: Wilmington, Del., Feb. 20-22.

BOOTH-MODJESKA CO.: Philadelphia Feb. 17—week.

BURGLAR CO.: Providence, R. I., Feb. 19.

BARRY-FAY CO.: Albany, N. Y., Feb. 17-19, Troy 20-23, Brooklyn, E. D., 24—week; New York city, March 3—week.

BOOTLES' BABY (Claxton's) CO.: New York city, Feb. 17—week.

COLD DAY CO.: Wilmington, Del., Feb. 19, Lancaster, Pa., 20, 21, Harrisburg 22.

CASEY'S TROUBLES CO.: Marshall, Tex., Feb. 19, Shreveport, La., 20; Monroe 21.

C. A. GARDNER CO.: St. Louis Feb. 17—week; Indianapolis 24-26, Crawfordsville 27.

CHIP O' THE OLD BLOCK CO.: Orange, Tex., Feb. 19, Beaumont 20, Houston 21, Galveston 22, 23, Brenham 24, Austin 25, San Antonio 26, 27.

CAPTAIN SWIFT CO.: Little Rock, Ark., Feb. 19, Pine Bluff 20, New Orleans 23.

CORA TANNER CO.: Cincinnati Feb. 17—week; Nashville 24, 26, Memphis 27-March 1.

CHARLES T. ELLIS CO.: Lima, O., Feb. 19, Findlay 20, Fort Wayne, Ind., 21, Logansport 22, Louisville, Ky., 24-26, Frankfort 27, Lexington 28, Maysville March 1, Cincinnati 2—week.

CLARA MORRIS: Kansas City Feb. 17—week.

CORSAIR CO.: Wilkesbarre, Pa., Feb. 19, Elmira, N. Y., 20, Utica 21, 22, Rome 24, Auburn 25, Syracuse 26, 27, Troy 28-March 1, Albany 3-5, Springfield, Mass., 6, 7, Holyoke 8.

CHARLOTTE THOMPSON CO.: Atlanta, Ga., Feb. 19, 20, Anniston, Ala., 21, Gadsden 22, Birmingham 24, 25, Montgomery 26, Pensacola, Fla., 27, Mobile, Ala., 28-March 1, New Orleans 3—week.

C. O. D. CO.: Buffalo, N. Y., Feb. 17—week.

C. E. VERNER CO.: Rome, N. Y., Feb. 24, Auburn 25, Syracuse 26, 27, Troy 28-March 1.

DAN KELLY'S CO. Kalamazoo, Mich., Feb. 19, Battle Creek 20, Ann Arbor 21, Ypsilanti 22, Detroit 24—week; Grand Rapids March 3.

DEAR IRISH BOY CO.: Chicago Feb. 17—week.

DARK SECRET CO.: Chicago Feb. 10—two weeks.

DAN'L SULLY: Brooklyn, N. Y., Feb. 17—week; Williamsburg 24—week; Newark, N. J., March 3—week: Washington, D. C., 10—week.

DANIEL BOONE CO.: Thomasville, Ga., Feb. 20, Jacksonville, Fla., 21, 22, Americus 24, Macon 25, Athens 26, Augusta 28.

EDWARD HARRIGAN'S CO.: Middletown, Ct., Feb. 19.

EDWIN STUART CO.: Greencastle, Ind., Feb. 17—week.

EVANGELINE CO.: Kansas City, Feb. 17—week; Omaha, Neb. 24, 26, Sioux City 27, 28, Denver, Col., Mar. 3—week.

EMMA FRANK'S DOT CO.: Allentown, Pa., Feb. 21, 22.

EDWIN ARDEN CO.: Milwaukee, Wis. Feb. 17—week; Chicago 24—week; Dayton Mar. 3, 5.

EXILES CO.: Detroit Feb. 17—week; Cincinnati 24—week.

EFFIE ELLSLER CO.: Wallingford, Ct., Feb. 19, Bridgeport 21, 22, Syracuse 24, 25, Auburn 26, Rochester 27, Mar. 1, Buffalo 3, 5, Utica 6, Troy 7, 8.

EUNICE GOODRICH CO.: Valparaiso, Ind., Feb. 17—week; Michigan City 24—week; Peru Mar. 3—week.

E. H. SOTHERN: Milwaukee, Wis., Feb. 17-19, Indianapolis 20-22, Cincinnati 24—week.

E. P. SULLIVAN CO.: Atlantic City N. J., Feb. 18, 19, Elizabeth 21, 22, Shamokin, Pa., 24—week.

ESTELLE CLAYTON CO.: Sayre, Pa., Feb. 19, Owego, N. Y., 20.

FLOY CROWELL CO.: Rome, N. Y., Feb. 17—week; Jamestown 24—week.

FRANK MAYO: St. Paul, Minn., Feb. 17—week; Stillwater 24, Chippewa Falls, Wis., 25, Winona, Minn., 27, La Crosse, Wis., 28, Stevens' Point Mar. 1, Appleton, Wis., 4, Oshkosh 5.

FANTASMA (B) CO.: New Orleans, La., Feb. 17—week; Galveston, Tex., 24, 25, Houston 26, 27, San Antonio 28, Mar. 1.

FANTASMA (A) CO.: Sioux City, Ia., Feb. 17-19, Omaha, Neb., 20, 21, Denver, Col., 24—week; Cheyenne, Wyo., Mar. 3, Salt Lake City 5, 6.

FLORENCE HAMILTON CO.: La Salle, Ill., Feb. 17—week.

FAKIR CO.: Cincinnati, O., Feb. 17—week.

FERGUSON-MACK CO.: Selma, Ala., Feb. 19, Montgomery 20, Birmingham 21, Chattanooga, Tenn., 22, Knoxville 23, Rome, Ga., 25, Gadsden 26, Anniston, Ala., 27, Atlanta, Ga., 28-Mar. 1.

FREDERICK WARDE CO.: San Francisco Feb. 17—week.

FATMEN'S CLUB CO.: Roanoke Va., Feb. 19, Knoxville Tenn., 20, Chattanooga 21, Lexington, Ky., 22.

FUGITIVE CO.: Philadelphia Feb. 17—week; Newark, N. J., 24—week; Philadelphia Mar. 3—week.

FANNY DAVENPORT CO: New Orleans, Feb. 17—week.

FRANK DANIELS CO.: Boston, Feb. 17—week; N. Y. City 24—indefinite.

FAIRIES' WELL CO.: Houston Feb. 19, 20, Austin 21, 22, San Antonio 23-25, Waco 26, 27, Fort Worth 28-Mar 1, Dallas 3, 4.

GUILTY WITHOUT CRIME CO.: Middletown, N. Y., Feb. 19, Danbury, Ct., 20, Waterbury 21, Meriden 22, Middletown 25, New Haven 27-Mar. 1.

GOWONGO MOHAWK: Springfield, Mass., Feb. 20, South Framingham 21, Newport 22, New Bedford 24-26, Lynn 27-Mar. 1, Philadelphia Mar. 3—week.

GRAY-STEPHENS CO.: Troy, N. Y., Feb. 17—week; Montreal 24—week; Toronto Mar. 3—week.

GALLEY SLAVE CO.: Cleveland, O., Feb. 17—week.

GUS HOMER CO.: Lykens, Pa., Feb. 17—week.

HE, SHE, HIM, HER CO.: Holyoke, Mass., Feb. 19.

HANS THE BOATMAN CO.: Omaha, Neb., Feb. 19.

HANDS ACROSS THE SEA CO.: Amesbury, Mass., Feb. 19, Lowell 20-22, Providence, R. I., 24—week; Baltimore Md., Mar. 3—week.

HELD IN SLAVERY CO.: Philadelphia, Pa., Feb. 17—week.

HARBOR LIGHTS CO.: Providence, R. I., Feb. 17—week.

HETTIE BERNARD CHASE: Quincy, Fla., March 3, Tallahassee 4, Lake City 5, Gainesville 6, Osceola 7, Leesburg 8, Tampa 10.

HENRY CHANFRAU CO.: St. Johnsbury, Vt., Feb. 20, Montpelier 21, Barre 22, St. Albans 24, Burlington 25, Rutland 26.

HOLDEN COMEDY CO.: Peoria., Ill., Feb. 17—week.

HILARITY CO.: Cadiz, O., Feb. 27.

IDA VAN CORTLAND CO.: Defiance, O., Feb. 17—week; Dayton 24—week; Wheeling, W. Va., March 3—week.

IVY LEAF CO.: Manchester, Mass., Feb. 19, Lowell 20, Lawrence 21, Haverhill 22, Amesbury 24, Gloucester 25, Exeter 26, Lynn 27-March 1.

J. J. DOWLING CO.: New Haven, Ct., Feb. 19, 20.

J. H. WALLICK CO.: Toronto, Can., Feb. 17—week; Buffalo 24—week.

JANAUSCHEK: Syracuse, N. Y., Feb. 21, 22, Akron, O., 24, Sandusky 25, Toledo 26, Detroit, Mich., 27-March 1, Port Huron 3, La Peer 4, Bay City 5, 6, East Saginaw 7, 8.

JULIA MARLOWE: Elmira, N. Y., Feb. 21.

JOHN S. MURPHY CO.: Walla Walla, Wash., Feb. 19, 20, Pendleton, Ore., 21, Dayton 22.

J. B. POLK CO.: Hamilton, Can., Feb. 19, 20, London 21, 22, Ann Arbor, Mich., 24, Jackson 25, East Saginaw 26, Bay City 27, Flint 28, Battle Creek March 1, Joliet, Ill., 3, Davenport, Ia., 4, Marshalltown 5, Oskaloosa 6, Des Moines 7, 8, Cedar Rapids 10, Burlington 11, Galesburg 12, Bloomington 13, Peoria 14, 15.

JOSEPH MURPHY: Chicago Feb. 17—week.

JEFFERSON-FLORENCE CO.: New Orleans Feb. 17—week; Nashville, Tenn., 24, 25, Chattanooga 26, Atlanta, Ga., 27, Knoxville 28, Lexington, Ky., March 1, Cincinnati 3-5, Pittsburg 6-8, N. Y. City 10—three weeks.

JOHNSON'S CO.: New Castle, Pa., Feb. 17—week.

KATIE PUTNAM CO.: Denison, Tex., Feb. 19, Paris 20, Marshall 22, Shreveport, La., 24, Texarkana Ark. 25, Hot Springs 26, 27, Little Rock 28—March 1, Pine Bluff 3.

KINDERGARDEN CO.: Kenton, O., Feb. 19, Piqua 20, Hamilton 22.

KIRALFYS' CO: Buffalo, N. Y., Feb. 17—week.

KATE CASTLETON: Louisville, Ky., Feb. 19.

KENDALS: New York City Feb. 17-March 1.

LITTLE NUGGET CO.: Washington C. H., Feb. 19, Hillsboro 21, Portsmouth 22.

LITTLE LORD FAUNTLEROY CO.: Brunswick, Ga., Feb. 20, Savannah 21, 22, Charleston, S. C., 24, 25, Augusta, Ga., 26, Columbia, S. C., 27, Greenville, 28, Charlotte, March 1, Wilmington, N. C., 3, Raleigh 4, Greenboro 5, Danville 6.

LILLIAN LEWIS CO: Kansas City, Mo., Feb. 17—week.

LEONZO BROS: Cleveland, O., Feb. 17—week.

LIGHTS AND SHADOWS CO.: Springfield, Mass., Feb. 19, Lynn 20-22, Boston 24—week.

LITTLE TRIXIE CO.: Jackson, Mich., Feb. 21, 22.

LAST DAYS POMPEII CO.: Syracuse, N. Y., Feb. 19, Rome 20, Watertown 21, Amsterdam 22, Troy 24, 25, Catskill 26.

LIZZIE EVANS CO.: Honey Grove, Tex., Feb. 19, Texarkana, Ark., 20, Shreveport, La., 21, 22, Marshall, Tex., 24, Tyler 25, 26, Palestine 27, Houston 28-March 1, Galveston 2, 3, Bryan 4, Brenham 5, Temple 6, Belton 7, Austin 8, San Antonio 9, 10, Waco 11, Hillsboro 12.

LONDON GAIETY CO.: Buffalo, N. Y., Feb. 20-22, Brooklyn 24—week.

LOST IN NEW YORK CO: San Antonio, Tex., Feb. 17-19, Austin, 20, Marshall 22, Indianapolis March 2—week.

LEGAL WRECK CO.: Cincinnati Feb. 17—week.

LEWIS MORRISON: Dennison, Tex., Feb. 19, Sherman 20, Dallas 21-22, Ft. Worth 24-25, Taylor 26, Temple 27, Austin 28-March 1, San Antonio 2, 3, Columbus 4, Houston 5, 6, Galveston 7, 8.

LOUIS JAMES: Chicago Feb. 17—week.

LAGARDERE CO.: Knoxville, Tenn., Feb. 19, Nashville 20, 21, Paducah, Ky., 22.

MONTE CRISTO (Lindon's) CO.: Philadelphia Feb. 17—week.

MIDNIGHT BELL CO.: Philadelphia Feb. 17—week.

MAUDE ATKINSON'S CO.: Chillicothe, O., Feb. 19, 20, Cameron 21, 22, St. Joseph, Mo., 24, 25, Topeka, Kas., 26, 27.

MATTIE VICKERS CO.: Columbus, Ga., Feb. 19, Birmingham Ala., 20, Atlanta, Ga. 21, 22, Greenville, S. C., 24, Charlotte 25, Winchester 26, Durham 27.

MARIE HUBERT-FROHMAN: Lynn, Mass., Feb. 22.

MACLEAN-PRESCOTT CO.: Newport, R. I., Feb 24, Lowell, Mass., 26, 27, Brockton 28, New Bedford March 1, New Haven, Ct., 3, 4, Hoboken, N. J., 6-8.

MARGARET MATHER: Pittsburg, Pa., Feb. 17—week; Wheeling, W. Va., 24, Zanesville, O., 25, Newark 26 Chillicothe 27, Richmond, Ind., 28, Indianapolis March 3-5, Columbus 6-9, Chicago 10—week.

MONTE CRISTO (O'Neill's) CO.: Galveston, Tex., Feb. 19, 20, San Antonio 21, 22, Austin 24.

MR. BARNES OF NEW YORK CO.: New York City Feb. 3—three weeks; Newark, N. J., 24—week.

MAY NEVADA CO.: Darlington, Wis., Feb. 19, 20, Shullsbury 21, 22, Mt. Carroll, Ill., 24, 25, Lamark 26, 27.

MME. NEUVILLE CO.: Schenectady, Feb. 18, Amsterdam, 21, 22, Albany, N. Y., 24—week; Utica, March 3-5, Amsterdam, 6-8, Rochester, 10—week.

MAGGIE MITCHELL CO.: San Francisco, Feb. 17—two weeks.

MUGGS' LANDING CO.: Elmira, N. Y., Feb. 19, Bath, 20, Towanda, Pa., 21, Ithaca, N. Y., 22, Waverly, 24, Binghamton, 25, 26, Geneva 27, Seneca Falls, 28, Auburn, March 1.

MORA CO.: Elmira, N. Y., Feb. 17—week.

MY PARTNER CO.: Hoboken, N. J., Feb. 17—week.

MESTAYER-VAUGHN CO.: Kansas City, Feb. 17—week; Denver 24—week.

MCCARTHY'S MISHAPS CO.: Selma, Ala., Feb. 19, Montgomery 20, Birmingham 21, Chattanooga, Tenn., 22, Knoxville 23, Rome, Ga., 24, Gadsden 25, Anniston, Ala., 26, Atlanta 27-March 1.

MARIE WAINWRIGHT: Brooklyn, E. D., Feb. 17—week; Louisville, Ky., 24-26, Owensboro 27, Evansville, Ind., 28-March 1, Nashville, Tenn., 3-5, Memphis, 6-8.

MILTON NOBLES: Lawrence, Mass., Feb. 19, Haverhill, 20, Manchester, N. H., 21, Waltham, Mass., 22.

MCKEE RANKIN CO.: Detroit, Mich., Feb. 17—week; Chicago, 24—week.

NEW YORK THEATRE CO.: Alexandria, Va., Feb. 17—week; Columbus, Pa., 24—week; Lebanon March 3—week.

NASH'S CO.: Clarendon, Pa., Feb. 19, Saint Marys 20, Emporium 21, Austin 23.

N. C. GOODWIN CO.: Brooklyn, N. Y., Feb. 17—week.

NIGHT OFF CO.: Oakland, Cal., Feb. 17-19, San Francisco 24-Mar. 1.

NOBLE OUTCAST CO.: Ottumwa, Ia., Feb. 19, Oskaloosa 20, Albia 21, Chariton 22, Des Moines 23-24.

NOSS FAMILY CO.: Macon, Mo., Feb. 19, Mexico 20, Booneville, Ia., 21, Marshall 22, Lexington 24, Olathe, Kan., 25, Ottawa 26, Osage City 27, Horton 28, Emporia March 1.

NIGHT IN JERSEY CO.: Mt. Pleasant, Pa., Feb. 19, Connellsville 20, Uniontown 21, Braddock 22.

N. S. WOOD CO.: Indianapolis, Ind., Feb. 17—week.

NATURAL GAS CO.: Troy, N. Y., Feb. 20, 22.

NEWTON BEERS CO: Union City, Pa., Feb. 19, Cairo, Ill., 20, 21, Paducah, Ky., 22.

NELLIE MCHENRY CO.: N. Y. City Feb. 17—week; Bridgeport, Ct., 24, Waterbury 25, Hartford 26, New Haven 27-Mar. 1, N. Y. City 3—week.

NEGROTTO CO.: Trauer, Ia., Feb. 17—week.

ONE OF THE BRAVEST CO.: Aiken, O., Feb. 19, Mansfield 20, Toledo 21, 22.

OLD HOMESTEAD CO.: Watertown, N. Y., Feb. 19, Rochester 20-22, Canandaigua 24, Geneva 25, Newark 26, Auburn 27, Syracuse 28-March 1, Norwich 2, Binghamton 4, Oneida 5, Rome 6, Utica 7, 8, Troy 10-12.

ONE OF THE FINEST CO.: Rochester, N. Y., Feb. 17—week.

OLD JED PROUTY CO.: Philadelphia Feb. 17—week.

OUR FLAT CO.: St. Louis Feb. 17—week.

OLIVER BYRON CO.: N. Y. City Feb. 17—week; Syracuse 24—week; Rochester March 3—week.

OUR GERMAN WARD: Upper Sandusky, O., Feb. 19, Bucyrus 20, Crestline 21, Wooster 22, Massillon 24, Canton 25, Youngstown 26.

PAYMASTER CO.: Minneapolis, Minn., Feb. 19, St. Paul 20-22, Chicago 24—three weeks.

PATTI ROSA: Anniston, Ala., Feb. 19, Rome, Ga., 20,

P. P. BAKER CO.: Brooklyn, N. Y., Feb. 10—two weeks.
PAT ROONEY CO.: Kansas City, Mo., Feb. 17—week.
PARLOR MATCH CO.: Buffalo Feb. 18-20, Rochester 22-23.
POSSIBLE CASE CO.: Denver, Col., Feb. 17—week; Aspen 24,25, Leadville 26, 27, Pueblo 28, Colorado Springs March 1.
PEMBERTON'S CO.: Albany, N. Y., Feb. 19, New Haven 21, 22.
PEOPLE'S THEATRE CO.: Ashland, Pa., Feb. 19-22, Lehighton 24—week.
PRINCE AND PAUPER CO.: N. Y. City, Feb. 3—indefinite.
PRIVATE SECRETARY CO.: Boston Feb. 17—week.
ROSINA VOKES CO.: Boston Feb. 10—three weeks.
ROBERT DOWNING CO.: N. Y. City Feb. 17—week; Peekskill 24, Sing Sing 25, Kingston 26, Poughkeepsie 27, Carbondale, Pa., 28, Allentown Mar. 1, Easton 3, Bethlehem 4, Wilkesbarre 5, Manch Chunk 6 Towanda 7, Binghamton, N. Y., 8.
ROYCE-LANSING CO.: Portsmouth, O., Feb. 20, Wellsville 21, Parkersburg 22, Corning, O., 24.
ROLAND REED CO.: Aspen, Col., Feb. 19, Leadville 20, Colorado Springs 21, Pueblo 22, Denver 24—week; Kansas City Mar. 3-9, Chicago 9—week.
ROBERT MANTELL CO.: Wooster, O., Feb. 20, Fort Wayne, Ind., 22.
ROSE COGHLAN CO.: New York City Feb. 24—two weeks.
REUBEN GLUE CO.: Ipswich, Mass., Feb. 19, Clinton, Ct., 20, Philadelphia 24—week.
RANCH 10 CO.: Troy, N. Y., Feb. 24—week.
RIP VAN WINKLE CO.: Chattanooga, Tenn., Feb. 17, Murfreesboro 20.
ROYAL PASS CO.: Altoona, Pa., Feb. 22, Sunbury 24, Danville 25, Shenandoah 26, Mahanoy City 27, Tamaqua 28, Pottsville Mar. 1, Philadelphia 3—week.
RAG BABY CO.: Louisville Ky., Feb. 17—week; Philadelphia, Pa., 24—week.
RHEA: Exeter, N. H., Feb. 19, Fitchburg, Mass., 20, 21, Lawrence 24, Attleboro 25, Waltham 26, Woonsocket, R. I., 27, Pawtucket 28, Bridgeport, Ct. Waterbury 3, Northampton Mass., 4, Springfield 5, Danbury, Ct., 6, New Haven 7, 8.
REDMUND-BARRY CO.: Columbus O., Feb. 17—week.
SHE CO.: Chicago Feb. 17—week; Lansing, Mich., 24, Ypsilanti 25, Jackson 26, Adrian 27, Kalamazoo 28, St. Louis Mar. 3—week.
ST. FELIX SISTERS.: St Louis Feb. 17—week.
SHE (Gilbert and Dixon's) CO.: Cadiz, O., Feb. 21
SIBERIA CO.: Detroit, Mich., Feb. 17—week.
SUSPECT CO.: Chicago Feb. 16—week; New Orleans 24—week.
STUTTZ'S CO.: Abilene, Tex., Feb. 19, Sweetwater 20, 22.
SPIDER AND FLY CO.: Kansas City, Mo., Feb. 17 week.
SHADOWS OF A GREAT CITY CO.: Grand Rapids, Mich., Feb. 17—week; Chicago 24—week; Milwaukee, Wis., March 3—week.
STILL ALARM CO: New Haven, Ct., Feb. 19.
STANDARD THEATRE CO.: Chillicothe, O., Feb. 17—week; Ironton 24—week; Portsmouth March 3—week.
SALLIE HINTON CO: Tarentum, Pa., Feb. 17—week.
SEVEN AGES CO: Pittsburg Feb. 17—week.
SHANTY QUEEN CO.: Baltimore, Md., Feb. 17—week; Chicago 24—week.
STUART ROBSON CO.: Baltimore Feb. 17—week.
SAWTELLE COMEDY CO.: Gananoque, Can., Feb. 17—week.
STERLING COMEDY CO.: Kittanning, Pa., Feb. 17—week.
SILVER KING CO.: Fort Worth, Tex., Feb. 19, Waco 20, Bryan 22.
STOWAWAY CO: Lynn, Mass., Feb. 19, Attleboro 20, Brockton 21, New Bedford 22, Waltham 24, Fitchburg 25, Manchester, N. H., 26, Concord 27, Lawrence, Mass., 28, Haverhill March 1, New York City 3—two weeks.
SOCIAL SESSION CO.: San Francisco Feb. 17—March 1.
SI PERKINS CO.: Waterloo, Ia., Feb. 19, Albert Lea, Minn., 20, Mankato 21.
SWEET LAVENDER CO.: Helena, Mont., Feb. 19, Memphis, Tenn., 20-22, Evansville, Ind., 24, Henderson, Ky. 25, Louisville 27-March 1; Norfolk, Va., 3, 4, Hampton 5, Richmond 6-8.
SCOTT COMEDY CO.: Union City, Tenn., Feb. 17—week.
TWELVE TEMPTATIONS: Montreal, Can., Feb. 17—week.
THOMAS W. KEENE CO.: N. Y. City Feb. 17—week.
TWO OLD CRONIES: Cincinnati Feb. 17—week. Kansas City, 24—week, Ft. Scott, Kas., Mar. 3, Denison, Tex., 4, Dallas, 5, 6, Houston 7, 8, New Albans 9.
THOS. E. SHEA CO.: McKeesport, Pa., Feb. 17—week; Altoona 24-27, Harrisburg 28-March 1, Allentown 3, 4, Bethlehem 5-8.
THROWN UPON THE WORLD CO.: Canandaigua, N. Y., Feb. 19, Penn Yan 20, Corning 21, Elmira 22, Cortland 24, Ithaca 25, Waterloo 26, Oswego 28, Towanda Mar. 1, Waverly 3, Carbondale, Pa., 5, Honesdale 6, Hawley 7, Port Jervis 8.
TWO SISTERS CO.: Cleveland, O., Feb. 17—week.
TIME WILL TELL CO.: Montreal, Can., Feb. 17—week.
TIN SOLDIER CO.: Pueblo, Col., Feb. 20, Leadville 21, 22, Salt Lake City 24-26, San Francisco March 3—two weeks.
TWO JOHNS CO: Philadelphia, Pa., Feb. 17—week.
TOWN LOTS CO: Fayetteville, Tenn., Feb. 19, Tullahoma 20, Murfreesboro 21, Gallatin 22,
THE WIFE CO.: Washington, D. C., Feb. 17—week.
ULLIE AKERSTROM CO.: Massillon, O., Feb. 19, Akron 20, Warren 21, Erie 22, Elmira, N. Y., 28.
UNCLE TOM'S CABIN (Vreeland and Middaugh's) CO.: Jackson, O., Feb. 19, McArthur 20.
UNCLE HIRAM CO.: Bath, N. Y., Feb. 19, Danesville, Pa., 20, Connellsville 21, Olean, N. Y., 22, Ashtabula, O., 24, Alliance 25, Warren 26, Youngstown 27, Ravenna 28, New Philadelphia March 1.
UNDER THE LASH CO.: Wheeling, W. Va., Feb. 20-22, Steubenville, O., 24, Canton 25, Massilon 26, Mansfield 27, Lima 28, Fort Wayne, Ind., March 1, Chicago 3—week.
VERNONA JARBEAU CO.: Tacoma, Wash., Feb. 19, Spokane Falls 21, 22.
VICTORIA VOKES: Scranton, Pa., Feb. 20, Elmira 22, Warren 24, Franklin 26, Erie 27, Titusville 28, Oil City March 1, Kent, O., 3, Akron 4.
WOOD-ST. JOHN CO.: Coshocton, O., Feb. 20, Lancaster 21, New Lexington 22.
W. J. SCANLAN: Providence, R. I., Feb. 20, 22.
W. H. CRANE: N. Y. City Jan. 13—eight weeks.
WHITE SLAVE CO.: Washington, D. C., Feb. 17—week.
WILSON BARRETT CO.: Cincinnati, O., Feb. 17—week.
WILL O' THE WISP CO.: Brooklyn, N. Y., Feb. 24—week.
WHITE COMEDY CO.: Bellaire, O., Feb. 17—week.
WORLD AGAINST HER CO.: Paterson, N. J., Feb. 19, Newburg, N. Y., 20, Port Jervis 21, Poughkeepsie 22.
WAIFS OF NEW YORK CO.: Ft. Scott, Kas., Feb. 19, Springfield, Mo., 20, 21, Port Smith, Ark., 22, Little Rock 24, 25, Pine Bluff 26, Decatur, Ala., 27, Birmingham 28-Mar. 1, Anniston 3, Columbus, Ga., 4, Montgomery, Ala., 5, Selma 6, Pensacola, Fla., 7, Mobile, Ala. 8.
WOMAN AGAINST WOMAN CO.: Newark, N. J., Feb. 17—week; Lancaster, Pa. 24-26, Wilmington, Del., 27-March 1.
WAGES OF SIN CO.: Gainesville, Ga., Feb. 19, Newman 20, 21.
WORLD CO.: Baltimore, Feb. 17—week.
ZIGZAG CO.: Bradford, Pa., Feb. 22.
ZEFFIE TILBURY CO.: Taunton, Mass., Feb. 17—week.
ZOZO CO.: New Orleans, La., Feb. 17—week; Mobile, Ala., 24, Pensacola, Fla., 25, Thomasville, Ga., 26, Jacksonville, Fla., 27, 28, St. Augustine Mar. 1.

OPERA AND CONCERT COMPANIES.

BOSTONIANS: Minneapolis, Minn., Feb. 19, St. Paul, 20-22.
BOSTON STARS: Charlotte, Feb. 19, 20, Athens, Ga., 21, Washington 22, Camden, S. C., 24, Sumpter 25, Darlington 26, Florence 27, Covington Mar. 1.
BENNETT-MOULTON CO.: Evansville, Ind., Feb. 17—week, Terre Haute 24—week.
BALMORAL CHOIR: Buffalo, N. Y., Feb. 19.
CHARLES F. HIGGINS CONCERT CO.: Delph, Ind., Feb. 20, Monticello, 21, Ft. Wayne, 24, Kendalville, 25, Butler, 26, Bryan, O., 27, Paulding 28, Van Wert Mar. 1 Decatur 3, Portland 4, Farmland 5, Muncie 6.
CASINO (Lamont) CO.: Denver Col., Feb. 17—week.
CARLETON OPERA CO.: Chicago Feb. 17—week.
DRUM MAJOR CO.: Chicago Feb. 17-March 8.
EMMA ABBOTT OPERA CO.: Baltimore Feb., 17—week; Washington 24—week.
GRAU OPERA CO.: Milwaukee, Wis., Feb. 17—week.
GILBERT OPERA CO.: Washington, Pa., Feb. 24-26, Canonsburg 27-March 1.
MCCAULL OPERA CO.: Washington, D. C., Feb. 17—week; Philadelphia 24—four weeks.
NASHVILLE STUDENTS: Bloomfield, Ia., Feb. 19, Kirkville, Mo., 20, La Platta 22, Clarence 24, Shelbina 25, Monroe City 26.
OOLAH CO.: Chicago, Ill., Feb. 17—week.
PEARL OF PEKIN CO.: Portland, Ore., Feb. 17—week.
SWEDISH LADIES' CONCERT CO.: Brockton, Mass., Feb. 19, New Bedford 20, Worcester 21, Providence, R. I., 22.
THOMSON OPERA CO.: Toronto Feb. 19.
THE GONDOLIERS (Stetson's) CO.: Baltimore Feb. 17—week.
WILBUR OPERA CO.: Pokeepsie, N. Y., Feb. 17—week; Springfield 24—week.

VARIETY COMPANIES.

AUSTIN'S AUSTRALIANS: Hoboken, N. J., Feb. 17—week.
HARRY WILLIAMS' CO.: N. Y. City Feb. 17—week.
HOWARD BURLESQUE CO.: New Haven, Ct., Feb. 17—week.
HERRMANN'S TRANSATLANTIQUE CO.: Boston Feb. 17—week; Rochester, N. Y., 24, 26, Detroit, Mich., 27-March 1, Akron, O., 3, Youngstown 4, Wheeling, W. Va., 5, Zanesville, O., 6, Columbus 7, 8, Cincinnati 10—week.
HOWARD ATHENEUM CO.: Cleveland, O., Feb. 17—week.
LILY CLAY'S GAIETY CO.: Buffalo, N. Y., Feb. 17—week.
RENTZ-SANTLEY CO.: N. Y. City Feb. 17—week; Newark, N. J., 24—week; Brooklyn, N. Y., March 3—week.

MINSTRELS.

COLLIER'S MINSTRELS: Grinnell, Ia., Feb. 19 Gilman 20, Marshalltown 21, Toledo, O., 24, La Porte, Ind., 26, Waterloo 27, Cedar Falls 28.
CASAD'S MINSTRELS: Sturgis, Dak., Feb. 19, Deadwood 20, Central City 21, Lead City 22.
FIELD'S MINSTRELS: Chambersburg, Pa., Feb. 19, Carlisle 20, Harrisburg 21, York 22, Lebanon 24, Reading 25, Pottsville 26, Wilkesbarre 27, Pittston 28, Scranton Mar. 1, Honesdale 3.
MCCABE-YOUNG'S CO.: Key West, Fla., Feb. 17—week, Havana 24—week.
PRIMROSE-WEST MINSTRELS: Little Rock, Ark., Feb. 20, 21, Pine Bluff 22, Hot Springs 24, 25, Texarkana 26.
WILSON'S MINSTRELS: Brooklyn, N. Y., Feb. 17—week.

MISCELLANEOUS.

BRISTOL'S EQUINES: Charleston, S. C., Feb. 17—week; Columbia 24, 25.
BARTHOLEMEW'S EQUINES: Syracuse, N. Y., Feb. 17—week; Utica 24—week.
BUFFALO BILL'S WILD WEST: Naples, Italy—indefinite.
ELI PERKINS: Spartanburg, S. C., Feb. 19, Greenville 20, Newburg 22, Ellerton, Ga., 24, Athens 25.
GEO. KENNAN: Pittsburg Feb. 18, 19, Cincinnati 20, Nashville, Tenn., 21, Chattanooga 22, Cincinnati 24, Columbus 25, Xenia 26, Cincinnati 27, Dayton 28, Minneapolis, Minn., Mar. 3, St. Paul 4, Minneapolis 5, 6, St. Paul 7.
OLIVER WREN: Columbus Wis., Feb. 19, Portage 20, Marston 21, Tomah 22, West Salem 24, Rushford 25, Lanesboro 26, Spring Valley 27, Austin 28.

INTERESTING COMMUNICATIONS.

MR. GARLAND TAKES THE FLOOR.

NEW YORK, FEB. 17, 1890.

To the Editor of the Dramatic Mirror:

SIR.—I do not presume to answer for Mr. Herne, and I only say at this time that single-tax men quite generally are individualists and evolutionists. I should not have given second thought to Mr. Peterson's letter, with all its amusing assurance, had not attention been called to it specially as a succinct statement of objections. Do you imagine for a moment that the single-tax of Mr. Peterson's imagination is the principle which Mr. George and Henry Morley severally represent? Mr. Peterson's estimate of these superficial thinkers would have no slightest value save as coming in the columns of a paper that I respect, and alluded to approvingly by an editor whose ability in certain lines is unquestionable. I do not think you stand sponsor for his estimate of Mr. George, Mr. Morley, or single-tax men in general, so I address myself at once to his argument(?).

First: Bonds, etc., would be exempt, Mr. Peterson fears. This is a familar objection—very familiar. Bonds and stocks are not wealth, but evidences of wealth. They relate very largely to land, and especially to privilege in land, monopolies, right-of-way, mines and the like. They certainly escape taxation under present systems. That is one of the very evils we are striving to remedy. Tax the privilege and it don't matter where the evidence of the privilege is held. The bond is waste paper; the stock is blank when the privilege or monopoly fails.

Taxation is a burden. Why should any good thing like manufacturing, house-building, etc., be burdened, made difficult? Taxing a product or an industry increases the price of that product and the tax is shifted to the consumer. Shall we make production difficult or easy? Shall we raise rents to the poor tenant by making the building of houses difficult? An Eastern monarch once taxed date-trees and the farmers cut down half their date-trees. He taxed the land and they increased their date-trees ten told. Which was the better economy? A tax upon windows in France darkens the homes of the peasants by preventing the building of windows. This is the effect of any tax upon a product of individual labor. The single-tax is levied upon a social value, and like the Pacha's last tax increases the products of individual skill by freeing such products from tax.

Second: The single-tax says nothing about the size of lots. It is talking about the site value, the selling value of the land, shorn of improvements. I submit that until Mr. Peterson can grasp this fact he is unfitted to be quoted by the editor of THE MIRROR as giving convincing arguments against the George system of taxation. I would respectfully suggest that Mr. Peterson inform himself upon the system he so confidently attacks. A tax upon area or size would be monstrous, and is not advocated by any one.

The farmers *are* being killed, and by taxation, but a tax upon land-values—all improvements exempted—would be beneficial above all others to the farmers, who are not landowners so much as laborers, renters and small capitalists. The site value of their farms is very small.

Moreover, by reason of the incidence of taxation (for the explanation Mr. Peterson may refer to John Stuart Mill, Adam Smith, Herbert Spencer, etc.) the farmer's burden of direct taxation is as nothing compared to the indirect taxes paid upon every article he consumes. The farmer and the laboring man, as things now go, pay the bulk of the taxes. Taxes upon tenement houses are shifted to tenants in higher rent. Taxes upon manufactures are shifted in higher price of products and by cutting the wages of the laborers. When Mr. Peterson has followed this law out to the bitter end, he will be ready for the next proposition, which is:

A tax upon land values cannot be shifted and it is the only tax of which that can be said.

This is seen to be true because it leaves individual production perfectly free. It imposes no fine upon improvement. It encourages production and the price of products falls. Setting the building of houses free makes building easier, and rents fall instead of rise, and the owner cannot raise his rent to cover the amount of his tax levied on the ground value. The manufacturer can not shift his site-value-tax upon his men by cutting down their wages, for the impetus given to industry by the single-tax (which will destroy the business of holding lands out of use) will open new avennes to labor and wages will rise as the price of products falls. Rents will fall at the same time that the laborer finds it twenty times easier to employ himself. The poor man is the man who will feel this great and beneficent change first and deepest. Monopolists have not yet joined our ranks to any considerable extent.

The tax upon land according to its site value will kill speculation because men will not hold lands out of use when they are taxed just the same as neighboring lots of same value (not size) in use, while industry and improvements are exempt. Money will "get out of land and into houses." This means the unlimited employment of labor, the cheapening of coal, lumber, rents and all necessaries.

Properly, the taxing of the social value of land is not taxing at all. It is simply turning the value produced by the presence and labor of the whole community.

There is suspicion that the "short horse" which Mr. Peterson curried so handily, was a horse of his own raising. If he can curry the single-tax horse in a dozen paragraphs he is sure of immortality, as an angel of relief to Edward Atkinson, the *Evening Post* and the rest of the conservative English and American public.

Ten years ago Mr. George was an unknown printer. To-day he is the issue of the hour in America, England and Australia. This is probably news to Mr. Peterson, as will be the historical fact that Henry Morley, the coming leader of the Liberal party in England, is speaking against the "monstrous iniquity" of individual appropriation of ground rent. Taxing land-values is one of the planks of the platform of the Liberal party. Mr. Peterson should read the New York *Times* and the *Standard* occasionally. His exposal of Mr. George should have wide circulation at once. In the meantime single-tax men welcome intelligent discussion. Sincerely yours,

HAMLIN GARLAND.

[A communication from James A. Herne, also on the subject of the Single Tax has, been received. It will appear next week. EDITOR DRAMATIC MIRROR.]

MR. PETERSON'S ADDENDUM.

PHILADELPHIA, Feb. 17, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Kindly allow me to add a few lines to my article of last week. When I said that Mr. George was a free trader as to products, and a protectionist as to land, I should have explained that he was a European protectionist—a protectionist in the interests of the European and Asiatic land-holders.

By loading our farming-lands with heavy taxes, he would render it more difficult for our farmers and planters to compete with the wheat of the Baltic provinces and the cotton of Asia. Our farmers would have to raise the prices of their products to meet their increased taxes, and this would not only add to the burdens of our own poor, but the increased cost of production would lessen and perhaps entirely neutralize the profits on the cotton and wheat sold abroad.

At even present prices, we have yearly importations of potatoes, cabbages, etc. And with the inevitable increase of the prices of all farm products which would result from heaping all the burden of taxation on the land, the importations of the articles would greatly increase.

Thus Mr. George would not only tax all the value out of the farmers' land, but all the life out of the farmers, his great vegetable cure-all pill being composed mainly of strychnine.

HENRY PETERSON.

MR. WOOLLETT CRITICISED.

NEW YORK, Feb. 14, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Permit me to take issue with "G. E. M." in his estimate of Mr. Sidney Woollett in a long article published in this week's DRAMATIC MIRROR. One would suppose from your contributor's criticism that Mr. Woollett was one of the greatest and most accomplished readers of the day. I feel it is due to the cause of art and to the really competent and artistic readers to protest against this. My reasons are:

Mr. Woollett cannot, or at least does not, enunciate the English language purely. He is full of dialectic and provincial peculiarities. This is inexcusable in any public reader or actor. More than this, Mr. Woollett has a positive defect of speech. Even supposing that his organs are malformed, the substituting of *w* for an *r*, as he invariably does, cannot be overlooked, as it is highly inartistic and very offensive to refined ears.

Mr. Woollett's pronunciation is faulty. He does not seem to know that "offer" is not pronounced "awe-fer." This is only one instance of his mispronunciations.

The conception of a poet's meaning is debatable ground. Judging from his emphasis, pauses, modulations, etc., Mr. Woollett fails greatly in this respect, or else all of the other commentators and readers are wrong.

Furthermore, Mr. Woollett is full of meaningless and awkward gestures. Indeed, oftentimes his gestures say just the opposite of what his words say.

I write this not in the mere spirit of fault-finding. In fact, I would much rather keep silent; but I feel it were high time that something were done to lift reading to the plane of a fine art. It is just such mutilations of the English tongue, with the full indorsement of such able and widely-circulated periodicals as is THE DRAMATIC MIRROR, that have brought the art of reading into disrepute and that have made the very name of "elocution" malodorous with the public generally and with the theatrical profession generally.

EDGAR S. WERNER,
Editor of *Werner's Voice Magazine*.

MATTERS OF FACT.

Mlle. Juliet Durand will give dramatic readings in Hardman Hall, this city, on Thursday evening, 27th inst. Managers are specially invited to attend.

Thomas E. Shea, the young romantic actor, is rapidly rising in his profession. He is reported to have made a notable artistic and financial success recently on the Pennsylvania circuit. While in New England, where he is on his native heath, he is a general favorite, having been the leading man with the Adams stock company for several seasons past. Shea's Academy of Music, Pittsfield, Mass., the only theatre in that city, has Labor Day, Sept. 1, open.

Katie Emmett, through her counsel, Hart and Price, gives warning to all managers and proprietors of theatres that she is the exclusive owner of The Waifs of New York, and that managers allowing any production of that play under any form or title in their houses will be prosecuted to the fullest extent of the law.

Manager John D. Mishler has secured H. R. Jacobs' lease of the Reading Academy of Music, and will manage that house himself after June next. Mr. Mishler will make improvements throughout the house during the Summer. He will book hereafter only the best high-priced companies. Mr. Mishler will direct the tour of Bartholomew's Equine Paradox next season, but it will be in charge of his able assistant, "old reliable" Binckley.

Signor A. Farini, of 31 East 7enth street, this city, gives vocal culture.

Soubrettes and other professionals are taking advantage of the opportunity afforded them by Mr. J. M. Turner, of this city to introduce "banjo business" in their respective rôles. Mr. Turner's great success as a soloist both in Europe and America, eminently qualifies him as an authority and instructor.

Bollossy Kiralfy's greatest success, The Water Queen, will be placed on the road next season with all the wealth of dazzling costumes, magnificent scenery and paraphernalia that marked its great success in Chicago and New York. This spectacle will be greatly enhanced by the addition of new and special scenery, mechanical effects and the latest European and American specialties. It is said that the grand ballet and unique dancing will be performed by the best terpsichorean artists money can obtain. The entire production will be staged and rehearsed by Bollossy Kiralfy, whose name stands at the head of the list as a producer of spectacle. William F. Connor, care Klaw and Erlanger, is filling the time for this enterprise, which will undoubtedly prove to be a big box-office winner.

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Charles Connolly, orchestra leader, is at liberty.

M. Manoury, leading baritone Grand Opera House, Paris, is at liberty.

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Vogt and La Fontaine's spectacular comic opera Furiosa, the Daughter of Hades, has received strong commendation from the California press. Mr. Vogt, the composer, is spoken of as a scholarly musician of decided genius. The opera, which was recently produced in San Francisco, is said to contain gems in the higher order of music, while there is an abundance of light and catchy numbers. A manager of means is wanted to produce the opera in New York and on the road.

Frank Hennig, a promising young actor, at present and for the past six seasons with Thomas W. Keene, recently displayed his versatility by doubling Buckingham and Richmond in Richard III. Mr. Hennig played the two parts in a very creditable manner, on short notice, and without a rehearsal.

Crump's Theatre, Columbus, Indiana, a new house seating 1,000, is now booking for next season.

TED MARKS arrived from Europe on Wednesday last by the *City of Paris*, after an absence of several months, spent profitably in the cities of London, Paris, Brussels, Berlin, Vienna and Munich. He has engaged the following people for the new company, the International Vandevilles, which he will manage next season: The Avolos, the Natuskies, the Boranis, Frl. Pepi Sternheim and Charles Sternheim M. Leonce and Mlle. Lolla, Minnie Cunningham, Charles Chaplin, Lieutenant Travis, Clemolo and his monkey Slinker, Cazman and the Morellas. George Herbert will be stage manager, and the company will be costumed by Eaves. The entire organization sail for this country on the *City of Paris* Aug. 6, opening at the Union Square Theatre on Aug. 18. Mr. Marks goes over again in June.

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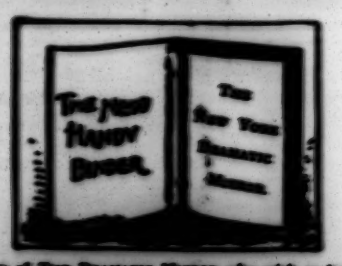

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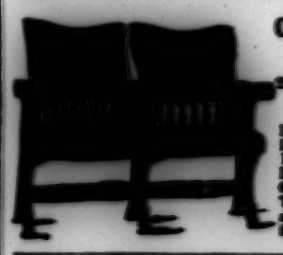

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